





CONTRACTOR THE BUILD

CHOICE

Keynote Q&As: EA's STEVE SCHNUR Sire's SEYMOUR STEIN And TOMAS YOUNG, The Man Behind The 'Body Of War' Soundtrack

18 Must-See Bands

PLUS

Counting Crows
Crunching
iTunes' Profits
Janet, Erykah Badu,
Webbie On The Charts
Royalty Rate Debates
Latin Synch Stars
Music Videos
As Retailers
Daniel Lanois
Deep-Linking Dilemma
Live Nation Bites
The Apple



many bear a com-

FLYLEAF PLATINUM!

...AND NOW BREAKING AT TOP 40

THE ARTIST DEVELOPMENT STORY OF 2008 CONTINUES



THE BILLBOARD 200 42 TOP BUILFORMSS 50 TOP CLASSICAL TOP CLASSICAL CROSSOVER TOP COUNTRY TOP DIGITAL 56

TOP PLECTRONIC TOD MEATSEEKEDS TASTEMAKERS REGIONAL HEATSEEKERS 57

TOP INTERNET 56 TOP JAZZ TOP CONTEMPORARY JAZZ TOP LATIN 52 TOP POP CATALOG 56 TOP RAB HIP-HOP

TOP REGGAE

SINGLES

ADJUT CONTENBORARY ADULT TOP 40 HOT COUNTRY HOT DANCE CLUB PLAY 53 HOT DANCE AIRPLAY 53 HOT DIGITAL SONGS HOT 100 44 HOT 100 AIRPLAY 45 HOT SINGLES SALES HOT LATIN SONGS POP 100 AIRPLAY HOT DER HIR HOD

UCT DAD SONOS RHYTHMIC THIS WEEK ON .biz

R&B/ADULT

HOT R&B HIP-HOP AIRPLAY

TOP BLUES TOP CHRISTIAN TOP GOSPEL TOP INDEPENDENT HOT RINGMASTERS TOP WORLD TOP MUSIC VIDEO SALES HOT VIDEO CLIPS TOP DVD SALES TOP TV DVD SALES VIDEO RENTALS

GAME RENTALS

ON THE CHARTS

PERIOR BROTHERS SOLINDTRACK AMOREA BOCELLI

TIET RECEDENT 57

PACIFIC: THE RANGEMENT MUNTHEAST AM DRIVES SCHARTBACK 55 55

MICHAEL INCUSOR FOR HARLEY

BAAA PAREILLES

BOB SINCLAN & STEVE FOWANDS

USHER FEATURING YOUNG JEEZY

JUANES / FLO INDA FEATURING T-PAIN FLO RIDA FEATURING T-PAIN

KEYSHIA COLE

FLO RIDA FEATURING T-PRIN KEYSHIA COLE

ANTHONY GOATES

MARIOUS ARTISTS O DENA PERTURNIC T.PAM

OF THE CHOICE LIL MAMA PERZ CHRIS BROWN & T-PAIN

PROBEE GLTY PRESENTS BLUE HARVEST

CONTENTS





7 DOLLARS & CENTS Apple's Tunes Store has sold 4 billion tracks-but is it profitable? Retail Track 12 Digital Entertainment

UPFRONT

With The Brand On The Road The Publishers

Place Latin The Indies Global

Q&A: Seymour Stein

FEATURES

22 STEVE SCHNUR Sign a band. Put its music in front of millions of devout gamers. Make money. For Electronic Arts and its publishing arm Artwerk, it's no problem.

SURVIVAL OF THE FITTEST Is the great European independent label facing extinction?

27 WELCOME TO AUSTIN

In a freewheeling indie atmosphere. South by Southwest still matters. MUSIC IN EVERY

READY FOR TAKEOFE Adam Duritz conquers danrassian to complete new Counting Crows disc

Global Pulse 6 Questions

Daniel Lanois Reviews Happening Now

ISSUE 4 Opinion

41 Over The Counter 41 Market Watch 42 Charts

59 Marketplace Mileposts Executive Turntable Backbeat. Inside Track

E (O)VIE ER(O)N Online

Events

a,

MOBILE ENTERTAINMENT

The official entertainment event of CTIA includes Content SuperSessions on mobile music, video and gaming, and keynotes with DealNetworks' Dob Glaser and Mathew Knowles, Visit billboardevents com

LATIN

Conference & Awards features a Q&A with Enrique lolesias, a case study with Wisin & Yandel and Billboard Bash performances by Black Guayaba and Diana Reyes. Details at hillhoardments com

Riliboard's Latin Music

30

the front lines at South by Southwest for a look at hot bands, video of key artists and events, and exclusive interviews. Visit billboard.com/sxsw.during the festival for the scoop plus our specially compiled India charts



Indies Are Redeemed

Is The DRM Nightmare Finally Over?

BY HORST WEIDENMUELLER

2008 could finally be the year most independent labels have been waiting for: At last we are starting to see a trend among the major labels to abandon the use of digital rights management, and it seems that we will hopefully be able to close the book on this painful chapter in our industry's history. The growing openness toward non-DRM initiatives that we are witnessing is the final political justification for the mistakes committed in recent years-lessons learned, or at least we hope so.

Even as far back as 2003, independent labels could see DRM was doomed to fail right from its conception. In fact. many of us protested it by adopting the "Copy Protection-Free-Respect the Music" campaign logo on our CDs.

And we were proved right. Not only was its imminent failure unavoidable, but it would also have a dispetrous impact on the market as a whole. In this age of constant technological advances and innovations, we had the opportunity to see the fledgling online market blossom beyond belief in the wake of drops in the physical market. Yet what should have been a period of progress and development instead became severely hampered by the introduction of DRM, which devalued legitimate music and only served to increase interest in illegal music.

As a result, the consumer became more and more alienated from the music industry, and innovative new services, which would have no doubt helped to improve consumer-industry relations and drive the market forward, saw their chances of success critically reduced. Independent labels had no other op-

EOD THE DECORD

the Top 10 Publisher Airplay Chart for fourth-quarter 2007 have changed (see chart, page 15). The publishing administration of Tim McGraw's "If You're Reading This" was erroneously attributed to Mike Curb Music, Sony/ATV Music Publishing and Warner/Chappell Music instead of Words and Music Copyright Administration due to the existence of another song with the same title. The Harry Fox Agency. which compiles the chart, regrets the error

In the March Lindier column it was implied that noncommercial WNYE New York has a larger terrestrial reach than of the city's noncommercial outlet WFUV. In fact, WFUV has a 50,000-watt tower. while WNYE's is 20,000 watts.

tion than to follow suit in the face of the power wielded by the majors as they dictated the use of DRM to the online market (with the exception of iTunes, which was strategically obliged to use it in order to sell its hardware). Indies, therefore, found themselves in the begrudging situation of unwillingly having to make their music available on such online services in the same form as the majors.

This all stems, of course, from the flawed decision that the majors didn't want to work with the original Napster. In the wake of Napster's demise a host of illegal pirating platforms were born, such as Kazaa and eDonkey, which unlike Napster had no interest in striking deals with any record label. As a result.

If we want to take an active role in the development of the markets of tomorrow. we have to take the lead and find the solutions ourselves."

the majors had effectively axed thousands of careers worldwide. It is only now, having realized the error of their ways, that they are chasing after the business they once rejected in an effort to patch up the relationship with the consumer and reintroduce the element of legality to a flagging industry.

What we need is to encourage the economic diversity provided by independent labels in order to move forward and develop at a time when the market is redefining itself with many different and innovative business models. And it seems questionable whether these new 360-degree deals are the sought-after remedy to solve the market's problems. This all harks back to the very same restrictive measures that landed us in this situation in the first place.

The role of the indies also must change. We have come from being primary A&R drivers (80% of all international ton 200 artists release their first record on an independent label) into a well-organized political community. Organizations like Pan-European indie labels' trade body Impala and elobal independent industry group WIN are pinpointing how we have been discriminated against in this market and are fighting for our justice. However, if we want to take an active role in the development of the markets of tomorrow. then we simply must go further-we have to take the lead and find the solu-

This may very well be easier said than done. The economic diversity innate to the independent market does play in our favor However it takes time for somany independent labels with different views to agree upon a single voice of reason.



This is a mere obstacle to overcome and we are certainly heading in the right direction. We have already established Merlin, for instance, the global rights agency for indies, which is first in line to develop and tailor the online market for all independent labels. This will secure market access for thousands of companies and will ensure a cultural diversity in music that we must use to take this market for. ward. And Impala has recently set its wheels in motion to create an action plan for our industry to enable us to work positively in conjunction with European politics when establishing the framework in which music companies can operate.

If the independent labels do not take a leading role in the development of new markets, then the trail of destruction will go on and on. To save our industry of tomorrow, we must act today.

Horst Weidenmueller is the newly elected president of Impala and founder/CEO of Berlin-based dance label Studio !k7.

WRITE US. Share your feedback with Billboard readers bund the world. Send correspondence to letters a billboard.com clude name, title, address and phone number for verification.



SENIOR EDITORS: Jonathun Cohen 646-654-535 Ann Denahun 323-526-2292
SPECIAL FEATURES EDITOR: There Duty 546-656-475
SPECIAL FEATURES EDITOR: There Duty 546-656-475
SPECIAL FEATURES EDITOR: THE SIMPLE OF 646-656-475
EXECUTIVE ORIECTOR OF CONTENT AND
SPECIAL FOR LITH MUSIC AND ENTERTAINMENT: Lein Cohe (March) 305-361-3779 EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMENT: Ray Wieddell I'M EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMENT OF CREEK AN

CDBRGSPDNOHTS. Area Bennievada 1.000 (2014) 20-005 (2014)

COPY EDITOR: Christs Titus SENIOR COPY EDITOR, SPECIAL FEATURES: Wayne Robins 646-654-473 ASSOCIATE EDITOR, SPECIAL FEATURES: Brie Negy 100-554-470

CONTRIBUTORS: Jim Bessman, Larry Blumeefeld, Fred Brosson, Remire Burr, Chuck Eddy, Adlana Tonanteng, Kerri Neson, Deborah Evere Price, Paul Senton, Stove Trainsan, Abantasia Talouicas NON & PHOTOGRAPHY

CHARTS & RESEARCH
ECTOR OF CHARTS/SENIOR BANKIST GEOFF MAYFIELD (L.A.)
IOCIATE DIRECTOR: BELVIO PIETROLUDINGO
HOR CHART MANAGERS. Raphael George (P.B.//10)-4400 Wade Jess BENDOK URANI HANAKARAN MENERAL PERIODE PARTIES OF THE PROPERTY OF THE PROPERTY

INTEGRATED SALES & RRAND MARKETING
VICE PRESIDENT, INTEGRATED SALES/ASSOCIATE PUBLISHER: BEHAN C. REWHEDT 646-654-627
NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER DEWNE Senters 046-054-656
DIRECTOR, BUSINESS DEVELOPMENT & EAST COAST SALES. Cling https: 646-654-457
MEST COAST AND JUSTICES. Plays Brids 646-658-457
MEST COAST AND JUSTICES. Plays Brids 646-668-467
MEST COAST AND JUSTICES. Plays Brids 646-668-467
MEST COAST AND JUSTICES. Plays Brids 646-668-467
MEST COAST AND JUSTICES. PLAYS PL

WEST COURT ANY STREET COURT SHOP THE REST PRINCE STATES CALLS Date a Advance and a Court of Court and Advance and a Court of Court and Advance and a Court and Advance and Adv

CONTROLLEGION DE L'ANTINO DE L

DOUCTION DIRECTOR: TERRENCE C SANDERS VERTISHED PRODUCTION NAMAGER: Ches Desire Tronkle PRODUCTION NAMAGER: Ches Desire Tronkle PRODUCTION SUPERVISOR/DES ADMINISTRAT TERRITECHNOLOGY SUPERVISOR: Barry Shahn BER COHPOSITION TECHNICIAN: Basen Chiefe NIPOSITION TECHNICIAN: Redger Lemand NIPOSITION TECHNICIAN: Redger Lemand VERTISHING GRANGE (ARTISTS NY Carrison, Kan Diamon VERTISHING GRANGE (ARTISTS NY Carrison, Kan Diamon Vertishing Grande (ARTISTS NY Carrison, Kan Diamon Vertishing Carrison)

PRESIDENT drug Name, SENCH V.C.E. PRESIDENT, INRESCURECTS INFORM ARIAL SENCH V.C.E. PRESIDENT, INRESCURECTS INFORM ARIAL SENCH V.C.E. PRESIDENT, INRESCURECTS INFORM ARIAL SENCH V.C.E. PRESIDENT, INRESCURECTS INFORMATION, SENCH V.C.E. PRESIDENT, INMARKETING A. REVIOLA SENCH Come, SENCH V.C.E. PRESIDENT, COMSENCH V.C.E. PRESIDENT, INSENCH V.C.E. PRESIDENT, COMSENCH V.C.E. PRES

THE STAR STUDDED PRE-GRAMMY GALA







Alicia Kovs. Clive Davis. Whitney Houston

Josh Groban, David Fostor, Rod Stewart, Arnold Stiefel, Androa Bocelli

Jermaine Bupri, Fergio, Gladys Knight, Rev. Al Sharpton, Earth, Wind and Fire's Will.iam, Janet Jackson, Rihanna Maurice White, Vordine White and Philip Bailey









Nigol Lythgoe, Fantasia, Blako Lowis, Jordin Sparks, Simon Fuller, Carrie Underwood











Davo Grohl, Slash, Chris Daughtry, Duff McKagan, Matt Sorum, Led Zeppelin's John Paul Jones

NBC's Ben Silverman, Larry King. CBS' Les Moonves, Julie Chen, Jon Voight







Jackie Collins, Astronaut Buzz Aldrin, Barbara Davis, Rapuel Welch, Denise Rich

AN EVENING OF UNFORGETTABLE PERFORMANCES...











host Clive Basis









Sleah, Baughtry and Chad Kroeger join force on a rocking "Born on the Bayon." SONY BMC

RESPONSIBILITY

MAY 20-21, 2008 HILTON RIVERSIDE **NEW ORLEANS**

TURN A PROFIT, MAKE A DIFFERENCE!

oin today's top marketing, media and entertainment leaders at the inaugural Social Responsibility Summit to learn how to reach valuesdriven consumers through socially responsible actions.

This two-day event will offer key business information and thought leadership ideas for building an eco-friendly and socially responsible company infrastructure, and much more. Move your business in the right direction today, and reap the rewards tomorrow!

HOSTED BY

Billboard THE REPORTER

2THQLIHQIH KOI2232

- When do social and environmental issues become strategic?
- How to transform corporate culture to boost productivity and increase ROI
- How to develop an effective cause-marketing program to build brand image
- Five things you can do today: Green business is good business
- How-to-do-it-better: Building authentic messaging to fatten the bottom line

REGISTER BY MARCH 14 FOR ONLY \$999. SAVE \$300! 10% of all registration fees will go to charity

FOR DETAILS. VISIT: WWW.SOCIALRESPONSIBILITYSUMMIT.COM

Registration: 646.654.7254 or alma.weinstein@nielsen.com Speakers: 646.654.4683 or rachel.williams@nielsen.com Sponsorships: 650.759.8728 or john.grosfeld@nielsen.com Hilton Riverside Hotel: 504.561.0500

CONFIRMED SPEAKERS INCLUDE:



President. The Natural



Co-Founder



Kevin Wall

Founder Chairman & CFO GSD&M Idea City Control Room

PANELISTS









SVP, Global Brand Marketing & Innomation BP





John Replogle Parri's Reves





NEW NOISE

GREAT WHITE NORTH Can Queboc acts conquer Canada?



STILL GROOVING Billhoard's O&A with Seymour Stein



SONY BMG? Bertelsmann has declined to comment on reports that say the media giant is sounding out buyers for its stake in the Sony BMG joint venture The German firm's CFO Thomas Rabe has met with at least two private equity companies to discuss the possible sale, according to a report published in the Financiai Times

Doutschland >>>PERRY SUES WMG Songwriter/

producer Linda Perry and her record company Custard filed suit against Warner Music Group and Atlantic Records claiming breach of contract over James Blunt's debut album "Back to Bedlam " distributed through Atlantic. The suit seeks lost rovalties and \$5 million in punitive damages. "Custard has always been and will continue to be compensated In accordance with the terms of its contractual arrangement with Atlantic," a Warner representative savs.

>>>KOCH **INKS V2** Koch Enter-

tainment Distribution and V2 Pecords North America, a Sheridan Square Entertainment company, bave signed an exclusive physical distribution deal V2's catalog Includes Moby Carla Bruni Underworld and the Black Crowes Koch is now the physical

distributor of the

entire SSE roster

In North America





Dandy Warhols start fresh with World's Fair



cently named iTunes the second-largest U.S. music retailer, and the company has just revealed that its store has passed the 4 billion download mark. So Billboard decided to crunch some numbers to see whether the conventional wisdom that Apple makes money from iPods -not downloads-still holds true.

request for comment, its music suppliers think the store is making money on a cash basis, if not an accounting basis. Indeed, they say iTunes has told them its store is profitable.

The Cupertino, Calif.-based company announced it had sold its 2 billionth download Ian, 6, 2007; its 3 billionth July 31, 2007; and its 4th billion Feb. 27. As sucb, Billboard estimates that the store sold 1.7 billion downloads last year, and that of that amount, 940,000 tracks were sold in the United States and 732 million were sold abroad, as the company operates stores in 21 other countries.

If all 1.7 billion downloads were counted at the U.S. price of 99 cents, they would equal \$1.7 billion in revenue last year. But when it repatriates sales revenue from other countries, it likely eniovs a bump thanks to exchange rates. For example, in the United Kingdom, iTunes charges 79 pence per track download, but that equals \$1.56, according to Web site oanda com

So when revenue is brought back to the States, Billboard estimates iTunes' music download revenue at \$1.9 billion last year, which is in line with the \$2.7 billion in revenue it reported during calendar year 2007 for other music-

esearch group NPD re-While iTunes did not respond to a

RETAIL BY ED CHRISTMAN

Dollars Cents

Apple's iTunes Store Has Sold 4 Billion Tracks-But Is It Profitable?

related products and services. Those consist of iTunes Store sales, iPod services and Apple-branded and third-party iPod accessories

At a 30% profit margin, that equals \$570 million in gross profit. But the company has expenses to consider. Last year, Apple overall generated \$24 billion in sales. Its selling, general and administrative expenses were nearly \$3 billion. and its research and development costs were \$782 million. But it's hard to break out iTunes' share of that as the download store accounts for only 8% of the company's overall sales. Billboard estimates. Plus, iTunes' expense structure

likely differs from the rest of Apple. which is mainly a technology manufacturing company that makes computers, iPods, iPhones and accessories for its core products.

A more worthwhile comparison might be to look at Amazon's expense

Amazon reported net sales of \$14.8 billion for the year ended Dec. 31, 2007. Excluding its fulfillment costs for the physical product it ships to its customers, last year, the Seattle online store spent \$344 million, or 2.3% of revenue, for marketing, while its technology and content costs came to \$818 million, or 5.5% of revenue. Its general and administrative expenses came to \$235 million, or 1.6% of revenue. All told, these are 9.1% of total revenue.

Since expense percentages are a function of revenue size, and with iTunes' 12.8% the size of Amazon's, if Apple spends at the same rate, its marketing costs would be about \$45 million, its technology and content costs at \$105 million and its general and administrative expenses at \$30 million, for a total of \$180 million. That would give iTunes an estimated operating profit of \$390 million, not counting the depreciation and amortization costs of the technology infrastructure it built to open up for business, the overhead costs from parent Apple that it has to bear or taxes.

Yet, top distribution executives argue that Apple spends more on marketing the iTunes store than Amazon does. They also suggest that iTunes' technology costs are higher than Amazon's because all of its business has to go one extra step to provide for the download, in addition to supplying product information, placing purchases in a cart and getting credit card information.

Still, it seems that even with those higher costs, iTunes is now profitable on an operating basis.

But a top music executive says iTunes' margins "aren't that great because they spend a lot of money on advertising. I don't know what their variable costs are, but their fixed costs they are still amortizing."

Additional reporting by Antony Bruno. MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to: mobile.billboard.biz.

>>>CAA'S MULLER JUMPS TO WILLIAM MORRIS

In a major move in the music agency world. Don Muller has moved to William Morris Agency from Creative Artists Agency, taking with him such acts as Pearl Jam, Foo Fighters and Beastie Boys. Muller will be reunited with Marc Geiger, who heads up WMA's contemporary music division and with whom Muller co founded Loilapaiooza in 1992 along with Perry Farrell. The two left WMA in 1997 to co-found musical digital company ArtistDirect, Muller had been at CAA

>>>MUN2 LINKS WITH COMCAST Bilingual entertainment cable channel mun2 will increase its reach from 17 million to 24

since 2002

million subscribers next month through a long-term agreement with Comcast. Comcast will begin carrying mun2 on its most widely available tier of digital cable service, in to-beannounced markets mun2 competitor MTV Tr3s claims carriage in 6.2 million Hispanic homes and 31.9

million total homes largely through free over-the-air affiliates > ASCAP TO HONOR RICHIE.

MILLER ASCAP will honor Lionel Richle and Steve Miller at its 2Sth annual Pop Music Awards next month in Los Angeles. Richie and Miller will receive the ASCAR Golden Note Award, which is presented to songwriters. composers and artists who have hit extraordinary career milestones. The event is set for April 9 at the

Kodak Theatre.

LEGAL BY SUSAN BUTLER

ROYALTY RUMBLE

Copyright Board Pushes Back On Publishers

Phase one of the rate-setting trial for publishers' compulsory licenses is now over, and lawyers for publishers, songwriters, labels and digital services are likely to be feeling the battle fatigue. At stake are royalty rates for the next five years covering mechanical licenses for physical goods and digital licenses for permanent and limited downloads as well as interactive (on-demand) streams.

Considering the drop in total music industry revenue in the last five years, the parties are fighting for every fraction of a penny they can get. But the three U.S. Copyright Royalty Judges aren't making the fight an easy one to win.

After the National Music Publishers' Assn. (NMPA) scored early in the trial it was hit with three minor setbacks.

Its early victory came when the judges denied a request by the Digital Media Assn.

Copyrights make a legal call that could have prevented rates from being set for interactive streams-and ultimately redirected to digital services a big chunk of \$7 million they paid into an escrow account for publishers (Billboard, Feb. 16). This means that the judges will likely set a rate for the right to reproduce and distribute compositions via interactive streams

and let the parties sort out later which streaming technology is "interactive."

(DiMA) to have the Register of that when they set U.S. rates, they may consider evidence of publishing rates that were set by tribunals and by settlement agreements outside the United States. These foreign rates are lower than the rates proposed by the U.S.based NMPA. For example, a U.K. rate set-

tlement reached in 2006 set permanent and limited download rates at 8% of certain revenue of the services. By contrast, the NMPA wants 15 cents for permanent downloads (roughly 23% of the labels' price to digital services)

But the judges then ruled







director JONATHAN POTTER and NMPA president/CEO DAVID ISRAELITE.

and about 15% of certain revenue for limited downloads. The RIAA proposes 5.1 cents

for permanent downloads (about 7.8% of its price to services) and 7.8% of wholesale revenue for limited downloads, arguing that current rates are too high considering the declining financial condition of the recorded music industry. DiMA proposes 4 cents for permanent downloads and 4% of certain receipts for limited downloads as the services struggle to build viable, con-

sumer-friendly distribution

models to compete with piracy In 2007, rates for downloads were about 9.1 cents per song. Another blow for publishers came when the judges refused to accept the "expert" opinions of two witnesses (see Legal Ease, below).

Claire Enders, CEO of London-based Enders Analysis, offered reports her company prepared on the U.S. digital music market. Her opinion was that after examining the market, it was entirely appropriate for the publishers' proposed rates for digital music

HOSE OPINION COUNTS?

Even top experts in their fields will have to suffer some books and jake when they enter a courtroom-including the Copyright Royalty Board (CRB). There is no doubt that when a party in a case asks an individual to render an expert opinion and testify during trial, the opposing parties' lawyers will do everything they can to challenge the witness' expertise, reports and opinions.

Under the federal rules of evidence, a party may only offer an expert witness to support its case if the witness scientific, technical or other specialized knowledge will assist the judges (or a jury) in either understanding the ence or to make a decision about important facts in the case.

But that witness must first be qualfied as an expert on the particular sublect matter Qualifications must be based on the individual's knowledge, skill, experience, training or education.

Once qualified as an expert, the witness' opinion must be supported by sufficient facts or other data. Also, the judges must be satisfied that the witness reached the particular opinion by applying reliable principles and methods to the facts of the specific case.

When a witness testifies as an expert the apposing parties' lawyers will often back away at various aspects of the witness' qualifications, reports or opinions. Under the rules of evidence, the expert may be required to disclose during cross-examination the facts or

data upon which the opinion is based. The lawyers may try to spotlight the witness' lack of a specific type of experience which may be perceived by judges as being necessary to support an opinion

For example, some judges could believe that a witness must have specific experience in licensing compositions or recordings for digital uses before testifying about the reasonableness of a proposed royalty rate (see story, above). Other judges could decide that such experience isn't necessary to render that opinion.

During cross-examination, lawvers may also hope in on specific sources used by an expert witness for a report or on individual figures detailed

in a report used to support the opinion. Even when individual, relatively insignificant errors may be discovered, a lawyer that points to several such errors may successfully convince judges that other figures should also be called into question—whether or not there is evidence to prove that additional figures are wrong

In the current CRB trial over com pulsory license rates, the judges did not accept into evidence the expert opinions of two witnesses whose past expertise included hands-on experience working in high-level executive positions in the music industry. The judges accepted expert opinions by professors and economists who did not have such hands-on experience in the music industry. It is unclear whether their connection to the industry played a part in the rulings.

But experts aren't the only witnesses who may offer opinionsrather than just the facts-during a federal trial. Lay witnesses may also offer opinions

However, lay witnesses may only offer opinions that are based on what they personally perceive. That perception must be rationally based and helpful to the judges for a clear understanding of the witness' testimony or in deciding the facts. In addition, the opinion must not be based on scientific, technical or other specialized knowledge.

For example, songwriters, publishers, label executives and digital service executives could offer opinions about their businesses and industries based on their personal experiences.

Ultimately, the judges weigh each opinion when deciding a case. The oninions of some witnesses may affect the final decision significantly. while other opinions may play a minor role in the result. _50



be higher than the rates proposed for physical units.

But the judges did not accept her expert opinion because they did not believe she had sufficient experience in licensing. The judges may, however, consider some of the figures she submitted.

Then Helen Murphy. president of New York-based International Media Services and former CEO of Warner Music Group, Poly-Gram Holdings and other companies, testified about the historical, current and future trends in recorded music revenue. Publishers wanted her opinion to support their argument that labels are more profitable than they claim to be and, therefore, can afford to pay higher rates to publishers than they currently pay.

But a portion of this testimony apparently raised the ire of Chief Judge James Sledge. In a Feb. 14 written order, he struck portions of her testimony from the record and declined to accept her expert opinion.

According to the order, Murphy was responding to some questions posed by the judges when she told them should be she

...

At stake are royalty rates for the next five years covering mechanical and digital licenses, as well as interactive streams.

prepared. The table for past and projected U.S. digital revenue of Sony BMG Music Entertainment was mislabeled. The past revenue was for the United States, but future projections were for international revenue even though identified as U.S. revenue.

The NMPA's lawyer then told the judges, according to the order. that Murphy had contacted his colleague the previous day when she discovered the error. But with the demands of ongoing trial preparation, the lawyer had not "appreciated the precise nature or magnitude" of the error. So he failed to bring it to the attention of the judges or the lawyers for the RIAA and the digital services.

For this reason, as well as some other errors highlighted by the RIAA lawyer, the judges will only be considering a portion of Murphy's reports and testimony. Nevertheless, the judges

will consider the expert opinions of the publishers' economists to support their proposed rate increases.

The RIAA, DiMA and DiMA member companies (AOL, Apple Computer, MusicNet, Napster, Real Networks and Yahoo) offered their witnesses after the publishers' case.

Label executives testified that mass piracy and fundamental changes to business conditions have led to a permanent decline in sales of physical goods without the same amount of growth in digital revenue. They detailed the creative and financial contributions that labels make to creating recordings, as well as the investment of labels in new technologies. They also testified about investing huge sums of money to combat piracy, which affects the entire industry. They argued that the current statutory mechanical rate is too high and should be changed from a penny rate to a percentage of wholesale revenue.

Digital service executives described their services and testified about the challenges they face.

Lawyers for the songwriter, publisher, label and digital service groups are now in a rebuttal discovery phase, getting ready to submit their written rebuttal case by April 4. Witnesses will testify during a rebuttal trial beginning May 6. Then the three judges-Sledge. William Roberts and Stanley Wisniewski-will then pore over thousands of pages of written statements, recorded testimony and financial documents before ultimately deciding the rates.

All the world's a stage. Tour it with us. For more than 50 years, Armed Forces Entertainment has brought the country's best entertainers to the world's most appreciative audiences. Gain unrivaled exposure touring with us. For information go to armediforesenteriainment com

PLAYAT WILL.



Armed Forces Entertainment Full-On Assault Show XXW official party-Show badge for entry. Fush Square Park / Saturday, March 15,1-4 p.m. Freaturing AFE touring artists: Tripdavon, Urban Sophisticates, and Five Star Iris Fo

Register to win our custom, one-of-a-kind Armed Forces Entertainment M-60 Taylor T5 guitar painted by Justin Barnes of Discovery Channel's American Chopper fame. Register online and at SXSW. Must be present to win.

Visit us at Tradeshow booth #320.

One-on-one tour briefings Wednesday, Thursday & Friday March 12-14, 5-6 p.m. Austin Convention Center, Room 10A, Level 3



FORCES ENTERTAINMENT

WHERE STARS EARN THEIR STRIPES
ARMEDFORCESENTERTAINMENT.COM



with our artists, the better Harrison says GET Interactive will be a platform on 10-12 sites when the revamped Ray J video bows, including Koch Records' You'Tube channel and Ray I's artist site. "Basically any site where the artist or marketing group controls the presentation of the page and its associated links, we are there," he says. On social networking sites, he adds, the GET Shop Spot button will function as a widget applied to other sites

trends. Ray is a perfect artist to try this

out with. His audience base is broad, mov-

ing from core R&B/hip-hop to pop. The

more ways we can involve consumers

An early devotee of TiVo, Harrison devised the GET Interactive concept when he wondered how TiVo technology would affect commercials. Feeling that product placement would become more valuable, he began working full-time on the GET technology two years ago. When a nonpromoted beta test last spring with Paramount DVD release "Freedom Writers" drew impressive consumer response, he moved forward.

The goal now is to partner with as many premium content owners and developers in as many entertainment arenas as possible, including college sports, TV programming and movies. Harrison is customizing the program for cable providers to allow a two-way experience via set-top boxes.

'What you've been handed by definition is your target audience." Harrison says. "They've chosen to seek out brands in the video, clicked on the ad and asked to be told more. No one comes here by accident."



recently VP/GM of the Music & Literary and Film & Performing Arts groups. As Entertainment Group VP/COO, Bilbao will oversee the day-to-day operations of the entire portfolio of businaccas His responsibilities include developing strategies and operating plans that reflect the overall vision and goals for the business. This will involve building an infrastructure to achieve objectives and providing financial and operational leadership to improve and maintain the offectiveness of the group.

Prior to joining Nielsen Business Media in January 2007 as senior VP/ managing director of international for the Hollywood Reporter, Mika was VP/ managing director for Variety where he oversaw business operations in Europe, the Middle East, Asia and Latin America, tn his new role, Mika is responsible for all aspects of the brand. including day-to-day leadership of the sales, marketing, operational and ed-Itorial teams, brand development and P&L management.

in consumers' faces," he says, "Our son says. RY GAIL MITCHELL

performing on three >>LAUPER B-52S ANCHOR TRUE COLORS Cyndi Lauper and the

stages.

>HAIR METAL

MANIA STRIKES

This year's second

performances from

Warrant (featuring

Michaels, L.A. Guns

Guns), Enuff Z'nuff.

among many others.

The 'BOs hair metal-

themed festival will

take place July 10-13 in Prvor, Okla, The

final lineup will total more than 80 bands

Cinderella, Night

Ranger and Tesla

Jani Lane), Bret

(featuring Tracil

annual Rocklahoma

AGAIN

will feature

B-52s will anchor this summer's True Colors tour which will begin May 31 at Boston's Bank of America Pavilion, TV personality Carson Krossley will host the shows, which will also feature appearances by Rosie O'Donnell. the Indigo Girls, Joan lett and Regina Spektor, Tickets for the 24-date trek dates for which are still coming together. go on sale March 15.

>>>C3 TO BOOK CONGRESS Austin-based C3

Presents continues to expand its Chicago presence with a new. exclusive multivear booking deal with the 4.200-seat Congress Theatre, which has been an open room in the past. The deal is offective immediately C3 produces the Lollapalooza festival in Chicago and the Austin City Limits Music Festival in Austin.

Compiled by Chris M. Walsh Penneting hy Avala Ren-Vehuda Lars Brandle, Jonathan Cohen, Borvs Kit. Mitchell Peters Wolfgang Spahr, Ray Waddell, Chris M Walsh and Reuters.

For 24/7 news and .biz

Advertising, Branding Intersect With GET Interactive

View videos and shop at the same time. That's the premise behind an innovative advertising and entertainment branding program launched by GET Interactive. By way of GET interactive's Ad-

Venture technology, viewers watching a video on the Internet or a mobile phone will be offered the option of opening a new window to browse through still images and shop for products tagged with a GET Shop Spot. Launching live later this month with

Knockout Entertainment/DEIA34/Koch

artist Ray J's "Sexy Can I" video, Winston-Salem, N.C.-based GET Interactive has signed content deals with Universal Music Group and Sega of America. The company is also in discussions with Epic Records.

GET Interactive CEO Rick Harrison sees the company becoming a partner with record labels to help generate more revenue and cover the cost of production on video shoots.

"We're not trying to force a banner ad, streaming ad or another ad form

opt-in platform really opens up the door for brands to deliver compelling brand interaction with a very targeted consumer.

Harrison says the sky is the limit in terms of the types of products that can be flagged. Apparel, accessories and rtics are popular choices. But cars, packaged goods or electronics can also be targeted. Beyond being linked to a purchase page, consumers could click

to get a coupon, play a branded videogame, enter a sweepstakes or watch a special ad about a product category. "Now all of the historically anony-

mous items can be identified and branded for a one-on-one experience," Harri-

Harrison is quick to note, however,

that GET Interactive is not a placement firm. "We work with placement firms to expand their scope, provide back-end promotional opportunities and additionally leverage those placements they bring to the table," he says. In the case of Ray I's "Sexy Can I" video-which has already claimed more than 1 million YouTube hite-Kach is reshooting the video to integrate new

scenes in which video principals Ray J and featured Koch/Epic rapper Young Berg are wearing different brands. In turn, GET Interactive is building its platform from a product list drawn up by Ray 1, the video director and a stylist. "If we have relationships with the brands, we play a role there as well," Harrison says.

Of partnering with GET Interactive for

360 DEGREES OF BILLBOARD

APPELBAUM NAMED

PUBLISHER Howard Annelhaum has been named

VP/publisher of Billboard. Appelbaum first came to Billboard in 1998 as assoclate publisher of marketing and was quickly promoted to VP of licensing and events for Nielsen Business Media. a division of Billhoard's parent company the Nielsen Co. Appelbaum takes over from previous

Billboard publisher John Kilkulien. In his new role. Appelbaum will manage all aspacts of the Billhoard hysiness include ing editorial, charts, digital and mobile Initiatives, advertising sales and face-toface events. He will also continue to oversee Nielsen Business Media's Licensing Group, which grew more than 300% in profitability under his leadership through strategic deals with top TV and radio networks, Web sites, newspapers, e-tailers and consumer product companies. In his Billboard duties. Appelbaum reports to Gerry Byrne, senior VP of the re-

Group, which includes Billboard, the Hollywood Reporter Backstage and 5hoWest, among other Nielsen brands

cently created

Entertainment

Billboard's existing leadership, including group editorial director Tamara Conniff VD/associate nublisher Brian Kennedy and executive editor Bill Werde remain in place in addition. Fric Mika has been named

VP/publisher of the Hollywood Reporter and Andrew Billhao has been promoted to VP/COO of the Entertainment Group. While in his role as head of licensing.

Annelhaum was responsible for launching 16 new events such as Music & Money, a high-profile conference produced by Nielsen and Dow Jones, and Mobile Entertainment Live, a major trade show seminarfor CTIA-The Window Assn Anpelbaum expanded Billboard's presence internationally with licensing deals in Turkey and Russia, and developed innovative agreements with global companies including Hanshin Content Links, a Japanese company that operates Bill-



strategic alliance with AEG Live, one of the leading providers of live entertainment that is now expanding existing Billhoard-branded live events and will soon create new Billboard concerts, festivals and televised awards shows around the world. In addition, he was instrumental In creating a deal with Telemundo to broadcast the annual Billboard Latin Music Awards show

Industry veteran Bilbao has been with Nielsen since July 2003 and was most

Rack'Em And Pack'Em

Cause For Concern?

Handleman Co. is the No. 1 account on the music vendor watch list. In the past, Tower Records and Musicland have earned that dubious distinction, and in those cases it was warranted.

Now, I am not so sure it is warranted-at least not the No. 1 spot, and certainly not this year. But the Detroit-based rackjobber is doing very little to help alleviate industry congo to one rack. cerns and plenty to exacerbate As things stand,

What does it mean to be on the wendor watch list? I lenally it means that labels are worried about an account's ability to pay for product. So what has Handleman done to land there? For one, it lost \$33.6 million, or \$1.66 per share, on \$589.7 million in revenue, for the six-month period ended to the labels Oct 27

For another, Handleman shares were trading at \$1.31 on Feb. 29, giving the company a meager \$27 million market capitalization. Two years ago at this time, the stock was trading at about \$20, while last year, share price stood at about \$7.50.

Furthermore, since new president/CEO Al Koch came onboard at the end of November, some longtime familiar faces like senior

VP of business development Ron Lund. executive VP/CFO Tom Braum and senior VP of marketing Scott Wilson were let go -not to forget the retirement of long-serving chairman

Steve Strome That exodus is a bit disconcerting for the record labels, particularly when Koch was slow off the mark in reaching out to the vendor community. It's also not clear if Koch wants to im-

prove the company or sell it off. And that's just what's going on within Handleman. In general, the labels are concerned about rackiobbers' health overall. A couple of weeks ago, one top distribution executive told Retail Track that the "most interesting thing going on in the account base is watching Handleman and Anderson [Merchandisers! trying to figure out if they have a future." Both rackjobbers supply

Wal-Mart with music. Handle man also supplies music to about 1,000 Kmart stores. Since Handleman's future is tied to its accounts' health, the labels worry that Wal-Mart will

sidered stronger of the two, although that distinction has been known to swing back and forth over time. But since Anderson's financials aren't public. Handleman's ugly results stand out

Anderson is con-

Usually, I cringe when I see the word "pro forma" in a press release about financial statements, because that usually means the company wants investors to ignore past mistakes. But in the case of Handleman it is useful to show how recent moves are helping with the company's turnaround. For in-

stance when discontinued onerations and business are eliminated, losses for the first six months of the year are cut almost in half

to \$17.7 million. On Handleman's behalf, let me remind readers that the company's most important quarter-the third quarter which contains

the sales results of the holiday selling season-won't be announced until the week after this column hits the street. Then, the industry will have a better barometer to assess Handleman's health.

Meanwhile, let me pick apart some of the label concerns about Handleman While a Kmart same-store sales decline (4.5%) looks like a problem, let's not forget the chain is part of Sears Holding Co., which reported net income of \$826 million, or \$5.70 per share, on sales of \$50.7 billion for the year ending Feb. 3. As for Handleman's

health, at the end of October, the company had drawn down \$32 million from its \$100 million revolving credit facility, leaving it with

\$68 million in availability, according to comments made by then Handleman CEO Broom during a Dec. 6 conference call with Wall Street analysts. Moreover, he added that during the holiday selling period. the credit facility would be expanded to allow for more than \$100 million in availability.

So paying bills is not a problem, or we would all know it by

\$208.91

now, what with the Jan. 10 and Feb. 10 witching hours for holiday product payments come and gone. Alook at the balance sheet at the midyear mark shows a healthy amount of shareholder equity: \$208.9 million.

Moving on to Handleman's stock price one of the more annoying moments of my job is when some label or distribution sales executive points to Handleman's share price and market capitalization and wonders how long the Troy. Mich.-based company can last. What Wall Street thinks about a company doesn't affect its op-

erations or its results. Besides. Wall Street investors are unlikely to have a better insight into Handleman than music industry executives, so don't

worry what Wall Street thinks. The one thing that amazes me the most is that some vendors seemingly forget that

whatever the future holds for Handleman and Anderson it will reverberate back at them, too. After all, if the racks are at the mercy of what merchants like Wal-Mart and Kmart do in music, so too are the vendors, although they were reminded about that when the world's largest music account recently started



SERIOUS STORAGE!

TRUE ARCHIVAL STORAGE FOR 1,000 CD'S IN A 2'x2' SPACE

Unlike cheap plastic sleeves, The Jewelsleeve is sturdily constructed from four layers of thick, virgin vinyl. Its solid, reinforced seams are welded on all sides for superior strength and durability. It's the only sleeve on the market that stores every part of the original CD without risk of damage, so you don't have to cut, fold, or discard the artwork to store your CD's, Advanced scratchless, anti-static, non-stick cushions protect both sides of the disk. Custom index labels provide generous room for information. When assembled, the disk, label, booklet, and the tray

card! combine to make one strong. slim, CD archive.

The Jewelsleeve is simply the best all-in-one sleeve available anywhere!

. . . Please visit us at: www.jewelsleeve.com or call Joe at 1-800-863-3312 and ask for free sample!

IF YOU OWNED OR CO-OWNED AN INTEREST IN ONE OR MORE COPYRIGHTED MUSICAL COMPOSITIONS WITH ONE OF THE EMI MUSIC PUBLISHING COMPANIES DURING THE PERIOD BETWEEN JANUARY 1, 2000, AND JUNE 18, 2008, THE ANTICIPATED DATE OF FINAL APPROVAL OF A SETTLEMENT, THIS NOTICE

PLEASE READ THIS COURT-ORDERED CLASS ACTION NOTICE

If you are an owner or co-owner of an interest in any copyrighted musical compositions with an EMI Music Publishing company ("EMI") at any time between January 1, 2000, and June 18. 2008, this notice is intended to inform you of the coun's centification of a plaintiff settl class, the nature of the clair ne settled. You do not have to do anything to receive the

What is the case about? Alan Friedman and Roben Welch on their own behalf and on behalf of a class of writers whose interests in sones are administered or owned by EMI publishing companies, sued EMI claiming that some of the royalty income collected by EMI Publishing Affiliates ("EMI") could not be allocated to particular compositions and should have been but was not paid to writers but was placed in an unallocated account. EMI denied all claims. pointing out that its highly computerized sys tem successfully allocates 99.95% of all royalty income and the miniscule .05% remaining includes EMI's share of royalties that simply cannot be allocated

ment Terms. In exchange for a release of all class claims. FAII has agreed to immediately implement enhancements to its unting system that are anticipated to enable EMI to allocate an even higher percentage of the royalty income than the approxi-mately 99.95% it currently successfully allocates. No member of the Plaintiff Settlement Class will be releasing any individual rights or claums that they may have. If the settlement is approved, the coun will grant a final judgment ing only all class claims with prejudice

Can I Object or Comment on the Settlement? The court has scheduled a farmess hearing for 1 45 p m on May 19, 2008 in Department 323 of the Los Angeles County Superior Court, which is located at 600 S. Commonwealth Avenue, Los Angeles, California, to decide whether the Settlement should be granted final approval as fair, adequate and reasonable and in the best interests of the Settlement Class, and the amount of counsel fees and costs. If you are a member of the settlement class, you may appear at the faimess bearing and or file a writt statement, commenting on or objecting to the proposed settlement with a copy sent to Jeremy Sugerman, Esq. Gordon-Creed Kelley, Holl & Sugerman, LLP., 222 Keamy Street, Suite 650 San Francisco, CA 94108 by no later than May 1, 2008. If you wish to appear at the hearing in support of any written comments, you may do so. Full instructions on how you can object may be obtained by visiting the complete notice EMI's website at www.emmusicpub.com.

How do I obtain more informati copy of the settlement agreement? You may obtain a copy of the full notice and the settleobtain a copy of the full notice and the settie-ment (a) by contacting the Objection Admini-trator, Jeremy Sugerman, Esq. Gordon-Creed Kelley, Holl & Sugerman, LLP, 222 Kearny Street, Suite 650 San Francisco, CA. 94108 or (b) visiting the internet website located at www.emimusicpub.com. Any questions you may have concerning the settler nent agreem or this summary notice should be directed to the

Please DO NOT telephone or address inquiries

DIGITAL BY ANTONY BRUNO

Search Warranted?

Deep-Link Sites Find Songs Fast, And Labels Want A Cut

Search engines are a great MP3Tunes, Warner Music source of discovery, unless you're looking for music-or. specifically, for full songs.

Sure, you can find news. discography info and even some 30-second clips if you select the right search engine. But say you just read a raye review of a new band and want to sample its music, in full, right now?

You could try peer-to-peer networks, but that requires downloading the file (assuming the song is not spoofed or contains a virus); all you want is a quick stream. Napster and Rhapsody require a paid subscription. Last fm and imeem require a login, and in some cases a software download.

Anyone who's ever Googled a person knows how easy it is to find a bio, photo, even contact information simply by typing in the name and viewing the results from inside the browser-no login, payment

or special software necessary A handful of companies are trying to do the same for music, and including free fullsong streams in their results. They include MP3Times' Sideload, SeegPod and Chinese search portal Baidu. All three operate on much the same premise-scour the Internet for music files uploaded to various servers and let users stream them in their entirety from the results page. They're all fast, easy and effective. But according to the music industry, they're also illegal.

EMI Music Group is suing

Group is suing Seeg Pod. and record labels in the United States and China are suing Paidu What Passusa mana of these services pay labels or publishers a dime.

Further complicating matters is that the source of the music they stream is almost always an unauthorized pirate site. Those operating these search engines claim they don't have to license music because they're not actually providing music. They're just providing a service that lets people find the sites that provide the music.

"A search engine just points you to things," MP3Tunes CEO Michael Robertson says. "If Sideload is doing something wrong, so is Google, so is MSN on is manuather courch engine out there "

But that's not exactly true. Google does point users to a variety of music sources, but one needs to actually visit those sites to stream or otherwise acquire the music. "Deeplinking" sites like Sideload and SeenPod, on the other hand. offer tools that let users stream or download music without ever leaving the search page.

In fact, these search engines operate much like-and in some cases much better than -existing music services. SeegPod, for instance, lists all the results of a given search and lets users play each song in full via its own music player: users can also share song with others and add them to play-



Sites like SeeqPod (top) and Sideload (bottom) provide links to music files from all over the Web, but major labels have concerns over their legality.

lists. The site includes the link to the music source, but at no point must the user visit that source to access the music.

It also features links to buy the CD or track via Amazon: ringtones via lamster; and tour dates via PollStar, with plans to add ticket sales soon. A unique discovery feature, based on playlists published on various social networking sites, also recommends similar conne

Canabilities like these have generated SeeqPod "millions" of search queries per month. according to CEO Kasian Franks. The company provides the back-end technology to other music search engines like Songza and Songerize, and its iPhone plug-in is one of the more popular music applications for the device.

Which explains why the labels are thumping their chests with litigation. They don't want to shut these search services down . . . they just want their cut

The services say they plan to make money a number of ways -from advertising to a percentage of sales referred to from the search results. And with millions of searches per month resulting in millions of streamed songs, labels want a per-song streaming fee.

Given the revenue potential for both sides, deals between the music industry and these search engines are almost inevitable. Hiding behind the

DMCA "safe harbor" rulewhich states that search engines. Internet service providers and hosting companies are not liable for the content of othersis just a stalling tactic. The real reason these search companies

haven't struck deals with the labels is that it is just too hard for a startup to do so without a critical mass of users as a bargaining chip And more are on the way. One called Gimado just landed

venture capital financing for a service that operates much like Seeo Pod but adds the ability to download the songs as well. Google has reportedly anproached record labels to license a music search and acquisition service in China in partnership with a music company there; such a service could create a template for the Web giant to expand into music in other regions. And Yahoo has opened its search platform to third parties wishing to develop applications that draw on

"The battleground for all of search is being fought on the ground of entertainment search results like music and video," SeegPod's Franks says. "There's a lot of opportunity in making sure you give consumers what they want and not just what you

Vahoo's search—which could

include music

want to give them." For 24/7 digital news

BITS & BRIEFS

GAME PLAN Joining "Rock Band" and "Guitar Hero" is the new rhythmybased music game from Disney interactive Studios—"Illimate Band" Developed for the Wij and Nintendo DS hand-held unit "Hiltimate Band" allows players to choose their instrument and rock along to the soundtrack. Unlike Its predecessors the came does not require special instrument controllers, but rather relies on the Wii's innovative motion-sensitive controls and the touch-pad stylus of the DS. Players can also create their own songs. London-based music consuitant Radical Music Is working with Disney to compile the playlist tapping all manner of rock, aiternative non emo and India artists Tracks have not yet been announced. The game is expected to be released by the 2008 holis day season

GLOBAL MOBILE MORE MUSICAL A TNS Global Technology report has singled out music applications as the fastest-

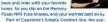
growing services on mobile phones. The analyst group says the use of MP3 players on mobile phones has risen 78% globally, while streaming radio on mobile has grown 140%, in the United States however MP3 use grew only 14% while radio grew only 5%. The most rapid adoption has taken place in Latin America and Aria

DOUBLE DEALING Those who've bought a hean of iTunes fline still

encoded in digital rights management may welcome a new service called Double Twist Unlike other services that literally strip the DRM code from iTuner files DoubleTwist-develoned by Norwegian backer "DVD lon" Lock Johanson -essentially rerecords each file to be saved in a new, DRM-free format, in addition to music, the service also works with video and photo files. It also includes a Facebook plug-in that allows members to easily share music, video and photoe from their library with others using the service.

MADE IN THE SHADES it's been a long day. The boss

chewed you out. The kids are screaming. You just want to kick back and relax with your favorite tunes. So you slip on the Memory



shades use an elastic memory foam originally created by NASA that adjusts to body weight and temperature to conform to any face shape. Also included: a 3.5mm headphone jack to plug in your iPod. Zune or other MP3 player, which then streams the music through the included stereo speakers If eyeshades aren't your thing, the line also includes

an MP3 nillow and neck wrap. The Tune Shades retail for about \$25 from various travel store outlets. -AB



With The Brand JOSH RABINOWITZ joshrabinowitz@grey.com

n his October 2007 Washington Post article, "How to Calculate Musical Sellouts: As Rockers Cash In. the Moby Quotient Helps to Determine the Shilling Effect," former NPR arts editor Bill Wyman teamed up with an expert on hyperbolic (a key word in my business) geometry to do just that.

By rating each of the following categories on a scale of 1-10-disconnect between the client and the time-honored rock'n'roll ideals: the sacred. ness of the song involved in the shilling; the artist's underground nonconformist or punk origins; the artist's reputation; the artist's wealth; and the time since the artist's heyday-he numerically constructed a complex equation and ensuing quotient that purports to provide interesting and useful results.

ing of "London Calling" to

laguar, a severe disconnect in

many purists' minds (including

The geometric formula gets less, among other brands. its name from perhaps the most But what about the "sell-ins." supremely successful seller of those emerging artists who are music to ads, Mr. Richard vying for an alliance with Apple Melville Hall himself, aka or AT&T, a tête-à-tête with Target, an opportunity from Old Moby (Wyman smugly claims that Moby's album "Play," from Navy or a collaboration with which he licensed each and Coke or CoverGirl, to help get every song to an ad, should be their music to the people? called "Pay"). The Clash's sell-Here are a few recent exam

ples that could be duly (and dually) noted as rather low on the Moby Quotient, but quite high

tation equation, as did the Ra-

resonance between the song and the brand: heftiness of the media buy; the song's persuasive power: length of the song in the ad; is there a chyron?; did it boost sales?; did it lead to other usages in ads or other medium like TV, film and/or cool games?; and is this artist mine, but yet somehow it worked), scored quite highly in more than just a flash in the pan this besmirching-of-your-repuia la Dirty Vegas, which broke

on what let's call the Inverse

Moby Quotient. For the IMQ

we also have some relevant cat-

egories that we allot a score to:

mones' selling of "Blitzkrieg a Mitsubishi ad in 2002). Bop" to Nissan and AT&T Wire-Prior to its Apple iPod Nano commercial airing, Feist's 'The Reminder" was selling around 6,000 copies per week, and its song "1234" was moving about 2,000 downloads per week. Fol-

lowing the commercial, the song shifted 73,000 downloads. Time named it the No. 2 song of 2007. IMO: extremely high. After appearing in a Rhapsody commercial in 2007, *Love Song" by Sara Bareilles jumped 73-16 on the Billboard Hot 100. IMQ: rather high. In January, Yael Naim's "New Soul" was featured in the debut commercial for the Mac-Book Air laptop. The song debuted at No. 9 the Hot 100. making her the first Israeli solo artist to have a top 10 hit in America, It's rumored that

Apple CEO Steve Jobs him-

self picked the song to appear

in the ad. IMO: rather high. The IMQs are still TBD on these recent sell-ins: After its use in an Old Navy/ its song "Days Go By" through Next ad, "February Air" by Lights, aka Valerie Poxieitner, is getting a lot of attention.

■ [CPenney's new commercial for its American Living line is using the Robert Plant & Ailison Krauss version of *Killing the Blues" from their album "Raising Sand." Summer's Gone," from

Scottish hand Aberfeldy's first album "Young Forever," was used for a Diet Coke commercial in North America and a huge Argentine campaign for popular beer Quilmes. The ad

first went out during the 2007 Academy Awards and also aired during "American Idol."

Rrendan Renson's sone "What I'm Looking For" appears in the current i Rod Touch commercial (the one with the iPods on a wooden table). Benson is in the Raconteurs, but had two

great albums before that. Nouvelle Vague is a French musical collective led by Marc Collin and Olivier Libaux. In 2005, their cover of Modern English's "I Melt With You" was used for the soundtrack to "Mr. & Mrs. Smith" and appeared in a 2007 U.S. TV ad for the GMC Acadia as well as U.K. adverts for Vicks Sinex and T-Mobile. ■ Toyota's Sequoia commercial is using the Plural version of the Clique's "Superman," famously covered by R.E.M.

Grey group senior VP/director of music Josh Rabinowitz writes a biweekly column.

For 24/7 branding news



	GROSS/	ARTIST(S)	Attendance	FOR MORE BOXSCOR Promoter BILLBOARD B
	\$4,893,109	BON JOVI, DAUGHTRY	-1.374	Promoter Bictioning
ı	\$65/\$49.50	United Center, Chicago, Feb. 23-24, 26	54,818	Concerts West/AEG Live
7	\$3,121,227	BETTE MIDLER		
•	\$95	The Colosseum at Caesars Palace, Las Vegas, Feb. 26-27, 29, March 1-2	20,635	Concerts West/AEG Live
3	\$2,963,969	BON JOVI, HEDLEY		
	\$124,00/\$46,63	General Motors Place Vancouver, Dec. 15-16	31,143	Concerts West/AEG Live
8	\$1,959,303	ROD STEWART, SWANE	13,224	
4	\$363,77/\$80.78	Acer Arena. Sydney, Feb. 26	13,224	Frontier Touring
3	\$1,674,063	BON JOVI, DAUGHTRY Yerleen Center, Weshington, O.C., Feb. 28	18,255	Concerts West/AEG Live
-	\$1,661,602	BON JOVI, DAUGHTRY		THE PROPERTY OF THE PARTY OF TH
В	\$105.05	Parace of Augurn Hills, Augurn Hills, Hich., Feb. 20	19,743	Concerts West/AEG Live
	\$1,352,436	BON JOVI, DAUGHTRY		
7	\$63/\$4750	Bradley Center, Hilwesker, Feb. 21	17.076	Concerts West/AEG Live
	\$1,271,660	BON JOYL DAUGHTRY		
8	\$50 201822	Owest Center, Omeha, Neb., Feb. 18	16,977	Concerts West/AEG Live
	\$1,263,463	SANTANA, BLUE KING E		
1	\$145,22/\$03.22	Acer Arena, Sydney, Feb. 28	13.332	Chugg Entertainment
0	\$991,516	CHRIS ROCK, WHODINI		
	\$5.00.85	Rosemont Theatre, Rosemont, III., Feb. 14-17	17,398	Live Netion
11	\$991,330	GEORGE STRAIT, LITTLE	E BIG TOWN	
1	50/0355	Rupp Arena, Lexington, Ky. Feb. 29		Yarnet Enterprises
2	\$861,188	LINKIN PARK, COHEED	AND CAMBRIA	
		Madition Square Garden, New York, Feb. 21		Live Netson, Haymon Entertainmen
3	\$854,991	BARRY MANILOW BRIA HP Paylion, San Jose, Cell, Feb. 15	11,577	Live Nation
	\$607,846		- EDANK DEVE	S, GILBERTO SANTA ROS
4	\$75.3MI	Medison Square Garden, New York, Feb, B	9,160	Reigh Mercado Presents
	\$594,941	BACKSTREET BOYS, BR		N .
5	\$90,93/\$80.40	Acer Arena, Sydney, Feb. 22	7,865	Andrew McManus Presents
6	\$593,925	ARETHA FRANKLIN, RE		
•	\$12.55	Nosia Theatre L.A. Live. Los Angeles, Feb. 14-15	11,476	Goldenvoice/AEG Live
7	\$578,560	KATT WILLIAMS		
1	1" 54 x 335	Patamount Theetre, Oakland, Calif., Feb. 19-20	11,963	Live Nation, Bay Area Productions
8	\$571,347	BARRY MANILOW		
	2- 3399	American Autimos Contex Delles, Feb. 19		Live Netion
8	\$542,874	LINKIN PARK, COHEED Joe Louis Arene, Detroit, Feb. 16		
				Live Nation, Olympie Enterteinmen
8	\$523,000	FOO FIGHTERS, SERJ T. Wachovio Spectrum, Philippelishin, Feb. 21	13,481	NST MEI
		LINKIN PARK, COHEED	9.603	
21	\$517,542	Isl Menner Arena, Bellimore, Feb. 19	11.304	Live Netion
	\$512,542	MICHAEL BUBLE, NATU	RALLY 7	
2	\$70.50	New Orleans Arena, New Orleans, Feb. 26	8.567	Beaver Productions
23	\$509,006	LINKIN PARK, COHEED	AND CAMBRIA	, CHIODOS
~	\$400. \$500	Nationwide Arena, Countous, Ohio, Feb 1S	11.120	Live Nation
d	\$503,733	RUSSELL PETERS		
	\$60.50	Warfu, Thruster at Magricon Square Gerden, New York, Feb. 1-2	7,911	Hugh B. Presents
18	\$483,890	TRANS-SIBERIAN ORCH	IESTRA 10.971	
	Paris	Sive Cross Arena, Rochester, NY, Dec. 29	MICHAEL	The Bowery Presents
8	\$482,237	MICHAEL BUBLE, NATU Frank Erwin Center, Austr., Feb. 27	RALLY 7	
				Seaver Productions
	\$437,723	FOO FIGHTERS, SERJ T.	ANKIAN AGAI	NST MEI
74	24 100	OCU Center, Wordester, Hass.		
8	\$432,854	DCU Center, Worcester, Haza, Feb. 18 LINKIN PARK, COHEED	NIS2	CHIODOS

MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH

\$407,773

\$383,260

\$373,613

\$371,915

\$356,526

\$337,675





ByTheBook

Since taking on the top dog role for Live Na-

tion in the highest-profile market in the world

six months ago, New York president Kevin

Morrow is on a roll, fueled by a competitive

Morrow and Live Nation New York have

brought in four new bookers and renewed

contracts with several venues, including a new

three-year deal with the 3,500-capacity Rose-

land Ballroom in midtown Manhattan. Rose-

land is part of a Live Nation portfolio in New

York that includes the Blender Theater at

Gramercy, the Fillmore New York at Irving

Plaza and the Nikon at Iones Beach Theater.

first time in history they've signed a multi-

year deal," Morrow says. "Never before have

The new talent buyers include Jason Miller,

whom Morrow calls an "aggressive, imagina-

tive" booker, and Sean Striegel, whom Mor-

row says is "probably the No. 1 club booker in

the country." Striegel, who came to Live Na-

tion New York from the House of Blues in

Anaheim, Calif., is handling Roseland and the

Hammerstein Ballroom, Miller comes to New

Also now with Live Nation is John D'Es-

posito, creator of the Bamboozle festival, and

soon to join is Sean McDonough, hooker of

"The nucleus of the New York team was al-

ready very strong with Phil Ernst, Jason

Stone, Jim Steen and Wayne Goldberg. And Jimmy Koplik in Connecticut is my like

counsel, I speak with him every day," Morrow

says. "Bringing in the new buyers brought in

But perhaps the biggest news for Live Nation New York is in Jersey, where the promoter

has a deal with New Jersey developer Gary Mot-

tola, Mottola's Madison Marquette Invest-

ments is spearheading the \$2 billion Experience

Asbury project to bring Asbury Park, N.J., back

to its former glory days. Live Nation will operate three venues in the development, includ-

ing rebuilding the legendary Stone Pony club,

York from Live Nation's Denver office.

the Metro in Chicago for 12 years.

new energy with a team concept."

they done that, it was always year-to-year."

'Roseland is so happy with us that for the

marketplace and some fresh perspectives.

Live Nation Gets A New York State Of Mind

the sesside resort it was 30. 40 years ago," Morrow says. *[Mottolal bought the entire boardwalk D'Esposito will oversee

all New Jersey bookings for Live Nation. "In picking up these three venues we now have steppingstones for bands in Jersey working all the way up to our PNC amphitheater and the Izod Arena," Morrow says. "So now we have a New Jersey strategy that will mirror our New York strategy, building from

nightclubs to stadiums " Along the way there have been some "hard decisions" in New York, Morrow admits, "We walked away from Randall's Island and three

clubs that were just bogging us down," he says. But Morrow is quick to add that "the feeling around the office here is very upbeat. Every-

body's pushing for one goal." Morrow says the same could be said for Live Nation in general. Everyone is talking about our demise; the fact is we're on fire right now." he says. "The summer is unreal. We will have our biggest summer in five years at the amphitheaters." A more competitive New York promoter

marketplace has changed the focus, Morrow says. "Frankly, we've changed from trying to do everything for everybody and being so pissed off when we lost something to a situation where we have our own agenda we're going to follow," he says, "We're focused on our goals instead of what everybody else is doing, and it has changed everything.

Morrow says the office often takes a team approach toward booking. "The main thing here was for me to walk in and find the guys who wanted to be Magic Johnson, to play as a team and help each other," he says.

"Let's face it, everybody in the industry says, I have great relationships. Well, the reality is 90% of the time that's bullshit," Morrow continues, "If you know a guy from being at a conference, or you've done this or that with the guy, and all of a sudden he's your best friend?"

When an artist is considering who to play for in the market, Morrow says now the Live Nation New York group confers to "identify who has the best chance to land that potential artist, and that's how you work as a team. You don't say, 'He's my best friend, I've got it," and then you lose the date."

a new 4 000-cest ballroom and a new 1 700-cest theater. "Asbury Park is going to end up being

For 24/7 touring news bill and analysis, see



Never-Ending Story

Some Songwriter Deals Have Harsh Results

Artists often complain about recording contract provisions that prevent them from leaving a label that hasn't effectively promoted their records. Songwriters can also get tied to pub lishers, seemingly forever when there are restrictive minimum delivery/release commitment

(MDRC) provisions. One indie publisher's MDRC has locked a songwriter into a contract for several years-without triggering any obligation to pay him an additional advance-even though he's delivered more than 100 songs to the publisher.

Generally, the MDRC provision requires a sonowriter to write, and to deliver to the publisher, a minimum number of original songs during an initial contract period. Then, the contract may require a certain number of songs to be recorded and released before the contract continues into the next period of time-if the publisher, at its option, wants to continue the relationship and pay another advance.

The MDRC helps the publisher recoupeach advance. But not every publisher's MDRC is the same; some provisions can have a negative impact on a songwriter when they interact with other provisions in the contract.

This indie publisher's MDRC provision requires the writer to deliver 10 new songs, or the fractional equivalent to 10 songs if co-written, that the publisher believes are satisfactory for commercial exploitation. If the publisher doesn't reject a song within 30 days after delivery, the some is satisfactory.

In addition, two of the songs must be on records commercially released in the United

in the

Charts

Ĉ

1961-200

States by a major label. But the two songs may not be on the same album unless that album sells at least 500,000 units.

Tounderstand how this provision works with other contractual terms, assume that the songwriter agreed to assign all copyrights in the songs to the publisher. So the songwriter may only write songs for this publisher during the entire period of the contract.

to extend the previous contract period for another contract neriod after the songwriter meets the MDRC in the previous period. Only if the publisher exercises the option will it pay the writer another advance. If the sonowriter doesn't meet the

MDRC, that contract period is suspended (It doesn't end) Adam Ritholz, a partner

with Roberts & Ritholz in New York, says he represents a number of writers stuck in their first or second contract terms even though they've delivered more than double the number of songs required under the MDRC provisions—which the publishers own

*How does this incentivize the nublisher to do its job when it knows it has the writer signed indefinitely until a certain number of imajor-labell releases occur?" Ritholz asks, "I fight this [provision] as long and as hard as I can, but generally my clients want the deal too badly and de-

cide to just deal with it later." But some publishers' lawyers

Ritholz believes there are ways to make this provision far less harmful to songwriters while still being fair to publishers.

For example, he suggests that if the publisher has recouped the advance, it can't suspend the contract term even if the MDRC has not been met

*But most publishers will not even agree to this," he says, "It's bizarre. You have two songs on baby artists' albums that sell nothing, and you move ahead (to the next contract term) and keep getting paid. You have one song on a platinum album, and you're stuck."

It won't be surprising if some songwriters start hitting the won't "deal with it later." courts to challenge publishers'

contracts that could have never ending terms. Perhaps a less expensive alternative would be some creative contract drafting

TOP 10 PUBLISHER SHIFT: Chart positions in the Top 10 Publishers' Airplay chart for fourth-quarter 2007 have changed due to an error in connection with songs that have the same title. Words and Music Copyright Administration, rather than Mike Curb Music and two major publishers, holds an interest in Tim McGraw's

"If You're Reading This." As a result, Cherry Lane Music Publishing was No. 10 with a 1.41% market share with Kanye West's "Good Life" featuring T-Pain, Fergle's "Clumsv." Clay Walker's "Fall." Rascal Flatts' "Winner at a Losing Game" and Boys Like Girls' "The Great Escape." Mike Curb Music did not make the top 10.

Words and Music moved from No. 7 (1.85% share) to No. 6 (2.62%), Sony/ATV Music Publishing had 15.61% rather than 15.88%, and Warner/ Chappell Music had 13.05% rather than 13.26%.







Hot

ë

100 m

& Re-energized!

Wall-to-Wall Hits

And these top charters are just for starters — browse the complete collection, with detailed book descriptions and sample pages at: www.recordresearch.com

Joel Whitburn's Record



Call 1-800-827-9810 to order.



The Polyphonic Problem

Latin Labels Chase Ringmaster Money

"Adios Amor To Vas " a track penned by Alberto Aguilera Valadez (better known as Juan Gabriel) and most recently recorded by Grupo Montez de Durango, stood at No. 1 on Billboard's Hot Ringtones chart in the March 1 issue-more than six months after it first climbed to No. 1.

In mid-August, "Adiós" hit the top spot, and it has stayed in the top five of the ringtones chart most of the time since then. It has sold 137,000 polyphonic ringtones, according to Nielsen RingScan.

But as impressive as that figure sounds, it doesn't add up to much in the way of profits

Polyphonic ringtones translate to income for the publisher and songwriter, not for the label. In this case, Juan Gabriel owns several publishing companies, including Alma Musical, which houses "Adiós." Alma, in turn, is administered by Universal Music Publishing Group.

According to LIMPG senior VP for Latin America Eddie Fernandez, the standard rate for publishers from the sale of a polyphonic tone in the United States is 10%. At 10 cents per download, the publishing revenne for "Adios" so for would be approximately \$13,700, to be divided between publisher and songwriter according to whatever deal they have in place. Of course, especially these

days, any revenue is good rev-

ing heavily as a ringmaster, it could generate at least twice as much income. In that case, revenue for publishing alone in the United States would be 12.5% of the retail cost of the ringmaster (for a \$2.99 ringmaster. that's 37 cents) or a 12-cent floor if there is a reduced rate. And the label also gets revenue. That margin has prompted

enue. But. if "Adiós" were sell-

Latin labels and publishers to more aggressively seek the ringmaster market.

But in the United States sales of Latin ringmasters have wet to take off with Latin titles rarely appearing on Billboard's RingMasters chart.

"Their use is still seen as trendy rather than generalized " Fernandez says While youth-driven Latin urban acts like Wisin & Yandel or Don Omar have sold close to 2 million ringmasters, Fernandez says, regional Mexican acts and others have still to capture that market.

The reasons may be as simple as the higher prices or the need for more expensive handsets to download ringmasters.

Regardless, labels are making a concerted effort to target the ringmaster buyer. At Univision, which includes Montez de Durango label Disa, ringmaster download codes are now included in album artwork and in TV adds for new releases, according to market-

ing director Gerardo Vergara. Still, in the case of "Adiós," while there are two versions available as ringmasters, their combined sales are fewer than 1,000 units. And on the March 8 RingMasters chart, only a single Latin track, Flex's "Te Quiero," made it to the list, debuting at No 40

But that bottom-rung slot translated to almost 10,000 downloads. Compare that with the 2,200 notched by "Adiós" at the top of the ringtones chart.

In other words, for the Latin market, there is still room for mobile growth; in the ringmaster arena.



"I am a big fan of bulk li-

censing and offering dis-

counts on licensing rates if the

supervisor licenses multiple

songs from our catalog "

"Don't Let Go" by Nacional

newcomer Pacha Massive

was used in NBC's "Las

Vegas," ABC's "Cashmere

Mafia," film "The Heartbreak

Kid" and EA Games' "FiFA

2008 " But nerbans the com-

pany's most lucrative, and un-

likely placement in recent

memory was Nortec Collec-

tive's "Funky Tamazula," used

in promos for the Westmin-

ster Kennel Club dog show

on the USA Network, Norek

says the music supervisor in

that case happened to buy

the album after reading a re-

view in a magazine; the

placement yielded \$20,000

per week for several weeks.

product, not just a Latino

theme," Norek says

"The door is open to any

-Ayala Ben-Yehuda

Norek says.

Synch-ronicity

Latin Publishers Strike Gold With Varied Placements

A powdered-milk campaign and promos for a dog show have been among the Latin publishing world's most lucrative TV song placements lately-and the anproaches used to land them are as diverse as the tracks themselves

Setting aside the wideranging but rare multimedia partnerships between brands and top artists (such as Sprint's with Juanes and Maná), Blilboard asked Latin publishers to cite examples of their most successful placements of catalog in commercials, TV shows or movies in 2007. Warner/Channell's Mexico

GRUPO MONTEZ DE DURANGO

office landed a yearlong campaign last August for Nestlé's Nido 1+ nowdered milk. The song "Cuando Estamos Juntos" was performed by Aleiandro Fernández but written by Warner/Chappell's Aureo Baqueiro. In addition to TV and online uses, a plan is in

the works to include a CD of the song in the milk's packaging down the ilne. The nublisher also

placed Franco de Vita's "Contra Viento v Mareas" and Los Fabulosos Cadillacs' "FII edn" in Spanish language U.S. ads for JCDenney's spiashy new "American I live ing" campaign.

Older fare is also rine for recycling, as with "Livin' La Viria Loca " for which "we're still getting requests all over

the world," Warner/Chappell Latin America regional director Gustavo Menéndez says. As recently as last year, the song was in a Hewlett Packard commercial. The synchronizations brought in as much as \$70,000

a pop. Though the Latin consumer is increasingly sought after by advertisers, fees for Spanish-language placements still lag behind their English counterparts, given their smaller reach, Universal Music

Publishing Group (UMPG) senlor VP for Latin America Eddie Fernandez says. "You have 280 million neo-

ple in the U.S. and 12%-13% of that is the Latin community." Fernandez says, citing the average Latin synch topping out at about \$100,000 on the blob end

As a former commercial lingie writer with close ties to the Latin advertising world. Fernandez services the agencles directly. With the integration of BMG's catalog last year and the pending integration of Univision's, UMPG's options are now greatly expanded.

As far as Universal catalog. Wrigley gum came knocking for "Mi Amigo El Puma," a '70s song co-written by Argentina's Sandro and Oscar Anderie. The song aired in kitschy Orbit gum ads starring José Luis Rodríguez, the crooner known as "Fi Duma "

Particularly active on the licensing front is Canciones Nacionales, the publishing joint venture of Nacional Records and Nettwerk Music Group, Nacional Records/ Cookman International VP of husiness affairs Josh Norok services music supervisors who are often working on many projects.

beginning last April.

Corn For news and developments relating to the Billboard Latin Music Awards, see Billboardevents.com.

EN BREVE

K-PAZ SURGES K-Paz de la Sierra's debut at

No. 1 on Billboard's Top Latin Albums chart highlights once again how a tragic death can spur album sales, "En Vivo Desde el Auditorio Nacional." a live album recorded at the Mexico City venue months prior to the murder of K-Paz lead singer Sergio Gómez. rocketed to the top spot in the wake of his death. Label Disa is promoting "Ei Buen Perdedor," a duet with Franco De Vita from K-Daz's previous release, "Capaz de Todo Por Ti." which this week is No R on the chart. The much talked-about "Querido Amigo," a new track dedicated to Gómez and included as a bonus on the "En Vivo" aibum, has not yet charted.

There are five K-Paz titles on Ton Latin Albums K-Daz's album sales for the years prior to Gómez's Dec. 2 murder stood at slightly more than 800,000 copies, according to Nielsen Sound-Scan, After Dec. 2, the group has sold nearly 320,000 copies, a 38% increase, for a total of 11 million. The surge in sales mimics what happened to Valentin Elizalde. the banda singer murdered in 2006

CONFERENCE

CONFIRMATIONS

Newly confirmed pane the Billhoard Latin Music Conference include regional Mexican star Diana Reves. who has started her own label and will speak at the "New Music Business" nanel Joining the "Distribution Connection" panel are Alliance Entertainment senior VD of sales Michael Donohue and Universal Music Distribution's Nydia Laner. MySpace Latin America VP/managing director Victor A. Kong joins the "Digital Arena" panel while Jim Lawson, programming Vp of Clear Channel's Hispanic division, will speak during radio day. The conference takes place April 6-10 at the Seminole Hard Rock Hotel in Hollywood Fig For more in-

formation, go to billboard-

events com



A Fair Deal

The Dandy Warhols Become Their Own Masters

For a few years there, it seemed like every time I turned on the TV or put on a movin, music by the Dandy Warhols would come out of my speakers. Their song "We Used to Be Friends" player under the opening credits of the CW networks "Veronical Friends" player in "Boys Better" served as a backdrop as Igby ran through New York in the film "Igby Cose Down." The band was also featured prominently in a commercial for U.K. based Vodaphone, which ran for several years throughout Europe.

At first, all the synchs were accompanied by solid sales. The first of the four albums they recorded for Capitol, 1997's "The Dandy Warhols Come Down," has sold 103,000 copies, according to Nielsen SoundScan; 2000 follow-up "Thirteen Tales From Urban Bohemia" has moved 164,000.

orbat bostemia: nas moves rowdo.

Me started tog textually make the started tog textually make the started as about tog so such. We started tog textually make the started with Capital, guitaris fewer feberations may. Our roader control of the started together, which was the started together the started

The Warhols didn't consider signing to another major an option. "We had interest, but I didn't seek out any major label deals this time around," band manager Lee Cohen says. "We were all totally done dealing with major-label incompetence. The last record was literally just dumped in bins at stores and they walked away from it."

Even more influtating was that, according to Cohen, Capitol owned 50% of the masters in perpetuity. This meant the band had to split any licensing income with a label it felt was doing nothing else for it. Faced with the knowledge that their licensing income had outweighed their sales income, the Dandys wanted to create a deal where they could call the shots and reast the PenelFict of their indexement.

The band decided to partner with World's Fair Group, an organization that co-founder **Kevin Wortis** refers to as a "service provider."

TWe're not a label; we don't have any sense of entitlement or ownership over any of the bands we work with. "Wortis says. "We provide record-label administration, operation and marketing services to indie labels and artists. We also get paid on commis-

sion, so if our artists don't make money, we don't make money."

So "for higher-level indie bands like the Dandy Warhols," Wortis says, "World's Fair Group can provide the same level of service as a major for much less."

tce as a major for much less."

World's Fair with en oily organization in the indie scene using
the service-provider model. Austin-based High Wire Music provides distribution, label management and consulting services
while also running its own small record label and artist management shop. The Militia Group, based in California, started as a
label but in the lavy start has morphod into an artist stelevelopment

THE DANDY WARHOLS

company, according to founder Rory Felton. "We can provide artists with everything from distribution to merchandising, touring, promotion and/or publishing," he says. "They can pick and choose what they want us to do. We are really no longer about owning masters; our focus now is on providing services."

Under their agreement with World's Fair, the Dandys will have control of their own label, Beat the World, as well as a more generous deal when it comes to their synchs. "World's Fair only takes a minor percent of the licensing, and their ownership only lasts for three vears." Cohen saw.

Cohen and Holmstrom say the ability to retain their masters was a key factor in the Dandys' decision to work with World's Fair.
"I'm honestly pissed off that Capitod owns four of our records forever." Holmstrom says, although he does also credit the label for funding and helping promote the band.

"We've been functioning on our own as a band for a long time." Holmstrom continues. "With World's Fair, they can provide all the business stuff that we need without any of the nonsense of a major. It's great, although it's a little scary, because if we screw this up, we have no one to blame but ourselves."



SPAIN!

Billboard is proud to present the Expenence the Buzz report on Spain. Latin music's gateway to Europe! Join the journey as we take a look at the role that Spain serves as an entry point for Latin artists to the larger European market.

Here is your opportunity to place your message in front of our global community of industry decision makers!

Issue Date :: April 12th Ad Close :: March 19th

To Advertise, Contact: Frederic Fenucci :: (+44) 207 420 6075 :: f.fenucci@eu.billboard.com

TO ADVERTISE, CONTACT:

NEW YORK 646,654,5581 LOS ANGELES 323,525,2299 LONDON 44.207.428.6075 NASHVILLE 615.383.1573 ENJOY BONUS DISTRIBUTION



Seminole Hard Rock Hotel & Casino Hollywood, FL



GLOBAL BY ROBERT THOMPSON

PROVINCIAL **PROVING** GROUND

Labels Aim To Break Quebec Stars Across Canada

Myself & Us" (Universal) has sold 120,000 in six months since its release Other artists like Sony BMG singer Garou-who has recorded with Dion and is managed by her husband, René Angélil-and rocker Jonas (Warner) have also had sufficient commercial success in

Quebec to make them priorities elsewhere for their labels. But breaking these acts outside of Quebec will be a challenge, Universal Music Canada president Randy Lennox says-roughly comparable to the odds of breaking a British band in the United States

Those odds aren't keeping labels from trying, however. Jonas is an English-language singer whose two previous, independently released alburns have sold more than 120,000 bec. Warner Music Canada president Steve Kane says the label will try to break Jonas regionally across Canada, focusing on "meat and potatoes" markets like Alberta that the label feels will embrace his bold rock songs. The goal, Kane says, is for the singer to make repeated tours through some provinces

copies, almost exclusively in Que-

So for Warner Music has had limited success with Jonas' "Promised Land* album, which draws from the artist's two indie releases. It has sold 1,600 copies in Canada since its late 2007 release

Universal and Sony BMG remain tight-lipped about specific plans for Picard, Charles and Garou who will release his first Englishlanguage album, "Piece of My

Soul," in May, and has sold 5 million albums worldwide, according to Sony BMG.

But Dale Peters, a Toronto-based independent publicist who formerly ran BMG's publicity department in Canada, says it will take a sizable investment and long-term commitment to break a Quebec act throughout Canada. He warns that multiple visits to Canada's other provinces are required until critical mass is reached at radio and retail-and that acts used to star treatment in Quebec often struggle to cope with returning to unknown status elsewhere

With that in mind, Peters says he would be surprised if any of the current crop of Quebec stars manages to break in the rest of the country.

"I don't think it will happen," he says. "It takes a big investment to break an act like that and frankly these days I'm not sure the majors are willing to spend the money it would take."

But Lennox says that isn't the case with Picard, "If we build a base, we'll go to the next album and try again," he says, "This isn't a short-term proposition, but we think there are hits on the Pascale Picard album that will translate into Canada and other Englishspeaking markets."

FRENCH CONNECTION

Three Artists Looking To Break Beyond Quebec In 2008

PASCALE PICARD Based: Quebec City Current release: "Me. Myself & Us

(Universal) Booking agent: SL Feidman & Associates, Toronto

TORONTO-

Canadian labels are

seeking to translate

the runaway success of

Despite a population of

Folky alt-rock female singer Pascale Picard's latest album, "Me, Myself & Us," was a strong seller in Quebec City before breaking in the rest of the province. The artist, whose songs are sung in unaccented English, recently signed with Universal France.



Based: Montreal Current release: "Prom-(sad I and" (Warner) Booking agent: SL Feldman & Associates, Toro

Since his debut in Quebec in 2006. straight-forward rocker Jonas has develoned a reputation as a nowerful live performer. Wider Canadian audiences recently got to see that side of him when he opened for U.S. rock hand Collective Soul on its Canadian tour.



GREGORY CHARLES Based: Montreal Current release: "Loin de

la Lumière" (Universal) Booking agent: Productions Gregory, Montreal

An actor and prominent TV personality in Quebec, Gregory Charles has had stunning success within the province. His 2006 album "I Think of You" (Sony BMG Canada) sold 106,000 copies in its first week. -07

GLOBALNEWSLIN

>>> WARNER STRIKES EUROPEAN MP3 DEAL

U.K. digital download store 7digital.com has become the first such major European service to offer Warner Music Group repertoire in dig-Ital rights management-free MP3 format. A deal struck with London-based Warner Music International effective March 4 makes Warner repertoire available online to customers in the United Kingdom, Spain, France, Germany and Ireland. WMI has also agreed to partner with 7digital on a range of digital products and services, including album hundles containing exclusive content and artist Web pages. WMG ended its MP3 holdout in December 2007 when it began

offering titles through Amazon MP3, the online retail giant's DRM-free download store. According to 7digital, the addition of the Warner repertoire brings its catalog up to 3.5 million tracks, of which BO% are DRM-free. -I are Brandle

>>>OZ GOV'T UNVEILS MUSIC PLANS

The first arts policy drawn up by Australia's new Labor Party government includes initiatives for the contemporary music sector. The arts minister is Peter Garrett, former singer with politically outspoken rock band Midnight Oil. The policy was unveiled March 1 and includes a busi-

ness skills training project for talent managers, greater moves to develop export music markets and support for the Indigenous hip-hop sector. Garrett also wants to foster the arts in schools and colleges, increase funding for indigenous arts and associations and promote access to the arts for people with disabilities. Also discussed was expanding the number of live "music precincts" in major cities where venues could operate during late hours without complaints from neighboring residents. -Christie Eliezer

>>>CANADIAN PACT FOR PPL British music services organization PPI has forged a reciprocal deal with the Alliance of Canadian Cinema, Television and Radio Artists Performers' Rights Society (ACTRA PRS), through which members of both societies will benefit from the collection of royalties from broadcast and public performance of sound recordings on both sides of the Atlantic. In a statement, ACTRA PRS director Brad Keenan described the agreement as "a significant step" In ACTRA PRS' plans to represent Canadian performers in "markets around the world, with PPL's market being one of the most significant," PPL licenses recorded music on behalf of more than 3,500 record companies and 47,000 performare ACTRA's mambarehin numbers 21 000 -I ars Brandle

biz For 24/7 global news and analysis, see billboard.biz/global.

ISPs To The Rescue?

Legislation To Curb File Trading Gains Momentum

LONDON-The British recorded-music industry is celebrating the U.K. government's decision to compel internet service providers to help tackle illegal file sharing-and similar schemes could now roll out across the globe.

The government has set an early-2009 deadline for the industry and ISPs to find a "voluntary solution" on curbing illegal distribution of digital files. Fallure to do so will incur legislative intervention starting next April, according to the Department of Cuiture, Media and Sport.

in Spain have "regrettably failed completely," although Promusicae president Antonio Guisasola hopes the new government, formed after the March 9 general election, will take similar measures to France and the United Kingdom, as "it is not possible to achieve these systems by

agreement or dialogue." In Italy, the creative industries are also

awaiting the results of a general election, which will take place in mid-April. "We hope the hard line in France and the

U.K. will encourage the next Italian govern-

... 'Without the threat of legislation or something else, ISPs aren't really prepared to do anything

to help us.'

-JO OLIVER, IFPI "We've always tried to have collective and individual discussions with ISPs to explore

where there is a common ground without need to legislate," IFPI head of litigation Jo Oliver says. "But without the threat of legislation or something else, ISPs aren't really prepared to do anything to help us."

Labels body BPI CEO Geoff Taylor also welcomes the government's tough talk. "The clear timetable of legislation means that it is now or never for ISPs to negotiate effective and viable agreements with us," he says.

U.K. ISPs remain largely tight-lipped, but Tiscali U.K. managing director of media services Neal McCleave says, "We support moves to tackle piracy and look forward to working with government departments to achieve a balanced outcome."

The British breakthrough has a French connection, Last November, president Nicolas Sarkozy unveiled a groundbreaking blueprint that envisages setting up a state body to tackle persistent offenders, with sanctions including the suspension of Internet subscriptions used for illegal file sharing.

With two key European territories now onboard, the bandwagon appears to be gathering pace, with IFPI chairman/CEO John Kennedy citing "positive noises" coming from Sweden. The Australian government has also mulled "three-strikes" legislation that would see persistent offenders lose their internet access (billboard.biz, Feb. 26). But in other European markets, progress

Spain's IFPI affiliate and labels body Promusicae says ongoing talks with ISPs



for the French model to be adopted, after negotiations between rights holders and ISPs ended without any positive result.

And, as yet, there's no sign of a breakthrough in the United States.

"Generally speaking, we prefer marketplace solutions to address the problem of Internet piracy," an RIAA representative says. "However, if a voluntary approach cannot be achieved and the situation calls for regulation, any policy that addresses the issue of managing congested networks should target the root of that congestion-the theft of copyrighted works,"

Kennedy, however, remains confident of progress, "In many of these cases, discussions are at a very early stage," he says, but they are all going to get to the right stage eventually."

The U.K. proposal has already come under fire from consumer groups. Open Rights Group executive director Becky Hogge wams that the proposals are disproportionate and uper-unfriendly

"If dad is file sharing and the Internet is cut off, maybe mum can't run her business or the kids can't do their homework " she says. "You wouldn't cut people's electricity off, which would in fact be a more effective way of stopping [peer-to-peer] file sharing."

Mark Worden in Milan

Additional reporting by Howell Liewellyn in Madrid, Wolfgang Spahr in Hamburg and MARCH IS . 2008 | www.billboard.biz | 19







This unique one-day event offers attendees the opportunity to learn from and network with the visionaries defining today's mobile entertainment, technology and digital content industries!

KEYNOTES



· The State of the Industry Debate



PLENARY SESSION HIGHLIGHT Mobile Advertising and Content Adoption -Who's Dropping the Ball?

Is the industry dropping the ball on the mobile advertising opportunity? This session will unite mobile marketing

leaders to discuss . The need for an ad-supported mobile media model

· The gating factors the mobile ad market faces · Solutions for growing this market to simultaneously meet the needs of both marketers and consumers

JEFF L. HERMANN VP Mobile Media and Advertising Product Leader





FOR THE FULL AGENDA: MOBILEENTERTAINMENTLIVE.COM

All Mobile Entertainment Live! Attendees Receive Access to the CTIA Keynotes and Exhibit Floor



Content SuperSessions on Mobile Music, Games & TV In Focus Sessions on Social Networking, Investment Trends & Multiplatform Content Strategies And Much More

> April 1-3, 2008 Las Vegas • Las Vegas Convention Center The convergence of more than 1,100 exhibiting companies, dozens of industries, and over 40,000 professionals from 125 countries all working toward the common goal of revolutionizing wireless.

Whether in broadband convergence, enterprise, advertising, social networking or entertainment, CTIA WIRELESS 2008 is the global marketplace for connecting wireless and YOU! The Most Important Technology Event of the Year! . www.ctia.org/ctiawireless

Participate in and profit from the mobile entertainment revolution!

MARCH 31, 2008 Hilton Convention Center Las Vegas, Nevada

Join over 1,000 VIPs from the mobile entertainment industry to:

- . Delve deep into the key issues impacting the mobile entertainment marketolace
- . Determine the latest trends in mobile music, gaming, TV, video, marketing, social networking and more
- . Discuss the best ways to drive consumer adoption of mobile entertainment
- . Discover where the media and entertainment companies think mobile fits in the broader digital market

Register Today!



General Info: 646.654.4660

Registration: 646.654.4600 Sponsorships: 646.654.6601 Www.BillboardEvents.com









mozes













SIRE RECORDS

Seymour Stein

From studying the charts while working at Billboard as a teen to soaking up the sounds of the Bowery while punk was exploding, Stein has spent his life immersed in music.

Seymour Stein, co-founder of Sire Records, is a music industry living legend.

"He is probably the greatest living storyteller of the music business," Tommy Boy founder Tom Silverman says. "He not only knows the B-sides of every record no matter how obscure, but he knows stories behind every one of them, especially from the 1950s to 1970s."

At the age of 14, Steln's first music industry job was as assistant to Billiocard head of charts Tom Noonan, Soon he was working for legendary tabels like King Records and Red Bird Records. By 166 he and Richard Gottehrer palred to form size Productions, which evolved into the label of the same name. The name came from a reworking of the first two letters of each mark first name.

After icensing bands in the first part of the 1970, things really jailed in the second half was Statistized for Bannones. Sire idlinately became the most accessed punch/was were label in the United States, if not the world. It has issued records by Talking Heads, Richards at the Ved-Cole, the Deadl Boys, the Paley Brothers, the Servision, the Undersons, the Protections, Inch and Statistics, the Underson Statistics, and Cole of the Servision Statistics of the Cole of the Servision Statistics of the Ser

Cutt and Brian Wilson, it that didn't ensure his place in history, he then signed Madonna.

Along the way, Gottchrer and Stein split amicably and by 1977, Sire was affiliated with Warner Music Group, where it remains today.



and the "Nuggets" compilation. Funny, that's what the people from Rhino told me years later, that my reissues inspired them.

How dld you find Madonna? Mark Kamens brought me Madonna. He was a great DJ, but wanted to be a producer. I gave him \$18,000 to develop six acts, and the third was Madonna. I signed her from my hospital bed.

How would you describe your A&R direction nowadays?

I don't have any music direction: I let the music take me. I think a hit can come from anywhere. What a lot of people are missing is how the rest of the world has come up. Look at Russia India China and Turkey These are incredible markets. And smaller ones tike Indonesia and South Africa are on the rise. The place I go to almost every year, which I am convinced will be a very big market, is India. It's more than Bollywood, which is also very good and changing all the time. Beyond that, India has great producers, great writers and great artists.

is there anything that the industry should be doing that it's not? One of the things that is a big problem with the industry as we grow larger, there is no mentoring going

on. I was fortunate to have many. What's your appraisal of where indie labels stand today?

Now is a great time to be an independent label. The best way to deal now would be to have the synergy between the indie and the major. It has worked very well for me and allowed me to do what arguably do the best, and what I like doing the best—being around music.

How did music come into your life so early, and how did you wind up at Billboard?

I used to listen to the radio under the pillow. I went up to Billboard when I was 13, and Tom Noonan was very kind and set up a table for me and let me read through the bound volumes of old issues.

I attracted a lot of attention: "Who was this crazy kid?" they wondered. Tom introduced me to all the people at Billboard, and in particular Paul Ackerman was very influential on me and on the industry. I also was very impressed by Bob Rolontz, who was one of the best reporters Billboard ever had.

I started working for Tom as his assistant, doing research when I was 14 in 1957, and then Paul would send me to review a show. They never mentioned they were paying me. When I realized that, I went home and told my parents, "I should be paying them for letting me work ther."

How long were you at Billboard? i worked at Billboard continuously through high school and when I graduated I was going to go to college but Tommy offered me a flut ime job, so I took it. In 1961, I then went to Cincinnati to work for Syd Nathan at King Records until 1963. I learned more about the record business from Syd than anyone else. He was my greatest mentor.

How did Size come about?

When I was at Red Bird we were on the eighth floor in the Brill Building and on the ninth floor was a company called FUG Productions, which is where Rich Cottener worked. Together, we formed Sire, which I like Decause it was similar to King Records. It was a struggle in the beginning. We didn't have very much money and a lot of the records we put out were things that we licensed from EMI. like the Climas Bloss Band, Renaised.

How did you get involved with Biue Horizon in the 1970s? I met Mike Vernon at a recording

I met Mike Vernon at a recording session in the U.K. for Champion Jack Dupree, and then I helped him to put Blue Horizon together.

A few months later I see in the Billboard charts that the label has two records in the top 10, Fleetwood Mac with Peter Green at No. 1 and Chicken Shack. I couldn't believe it because I am struggling to keep my doors open.

Then, I saw an article in Record World where Vernon talked about me, and I called to thank him and asked how he was. He said, "I am miserable. I love making records, I don't like the rest of it. Can you be my partner?" That strengthened my connection to the U.K. and so I was there when the whole punk rock/

new wave thing took off. It would seem that you hit your stride in the mid-'70s.

stride in the mid-70s.

For me, growing up in New York
was the center of the music business. New York had everything.

Everyone played here and we had
Alan Freed. But little by little. New,
York be came less and less. Hen,
there was the whole punk/new wave
thing but nobody liked to go down
to the Bowery. I didn't mind; I didn't
find it threatening.

a wonderful man. He gave everybody the opportunity and he cared about his bands. He found the Dead Boys and turned me onto them. When I was inducted into the Rock and Roll Hall of Fame. in addition to my family I had two guests with me, Hilly and Tom Noonal.

Let's look at your current roster. Regina Spektor was actually signed by my partner Michael Goldstone.

by my partner Michael Goadstone. HIM's in the biggest band to ever to come out of Finland, a country that I have watched forever. They were originally with BMC and then Universal, but we have them workfalled now. The Veronicas, who come from Australia, are a set of twin sisters, like Tegan & Sara, who continue our relationship with Canada. The Subways we found thanks to Topy Wilson. I went with Korda Marshall, who heads up Warner U.K. and we both agreed.

Early on Sire was kind of like the first Rhino, issuing records that might not be commercial but were important, like the Pretty Things

they are fantastic.

I don't have any music direction; let the music take me. I think a hit can come from anywhere.



Sign A Band, Put Its Music In Front Of Millions Of Devout Gamers. Make Money. For Electronic Arts And Its Publishing Arm ARTWERK. It's No Problem

STEVE SCHN

Let's roll through the numbers: In third-quarter 2007, the most recent financial data published, videogame company Electronic Arts set a record by making \$1.5 billion in revenue. That's a heck of a lot of videogames sold, and it results in countless opportunities for bands to get exposure to the gamer demo-young guys laden with expendable cash.

BY ANN DONAHUE

It's up to Steve Schnur. FA worldwide executive of music. to match bands with appropriate games—not just to get gamers to rock a little harder while playing best sellers like "Madden NFL" and "FIFA"-but to give artists a chance to break through. To that end, last year Schnur teamed with Nettwerk to form Artwerk, a publishing arm for bands that he believes align perfectly with the gamer mentality and can cross over into TV, film and advertising placements (see story, page 24).

Aftersigning seven hands to Artwerk in the rost 17 months Schnur hopes to double the roster by the end of 2008. "We look at publishing as though it's our responsibility to deliver marketing opportunities to the artists we sign," he says, "We have to take a central role in the artist's career. We just can't be passive and sit back and wait for stuff to happen and collect the mechanicals. As matter of fact, it's rare, frankly, that I even ask, 'How is the album selling?' It's not the first and foremost thing on our radar. It's very tertiary to us."

Why did you decide Nettwerk would be a good partner for your publishing armi

We had a concept of finding bands that were gamers and finding bands that had the potential to go way beyond the videogame. be it with film and television synchs, be it with advertising, be it with sports affiliations. The reason why I ended up going with them is that I felt, in the new world order of "music 2.0," my partner needed to be a management-centric partner, with the understanding that publishing is not just waiting around to open the mail and cash the check against mechanicals.

In today's market, a publisher has to deliver on marketing. A publisher has to create opportunities, not wait for opportunities. It's just not defined as pitching. Anybody can pitchbut how do you proactively create opportunity? And I felt that there was probably no other person than Terry McBride and

the folks at Nettwerk who understood how to make music become a part of people's lives, how to get under their skin on a global scale, and not trying to hang onto, sadly, the model of survivorship that so much of music industry is doing now.

Artwerk signed publishing deals with four bands last year. How did you choose?

Our first signing was Junkie XL, because we felt that it was imperative to have, in our opinion, the world's best remixer/DI. Junkie XL is an incredible composer as well. He's composed scores for us for "Need for Speed" and "SSX." He also fits very much into the foundational mind-set of Nettwerk; they really know how to work with, break and expand artists' careers much

like his. His album [*Booming Back at You*] comes out in March. The second artist we signed was Datarock, a band from Bergin, Norway. The band has been on every college top five chart this past year and is selling out massive-size venues from Brazil to Australia, and they've grown their touring base here in the U.S. and in Europe. I don't think there is a day that has gone by over the last couple months where I haven't gotten a

The next band we signed is from Melbourne, Australia, called Airbourne. They debuted at No. 1 on the Heatseekers chart a couple of weeks ago [Billboard, Feb. 16]. They are a band that we put in every game last year, from "Madden 2008" to "Need for Speed" to "Skate." And we went from [placement in] "Mad-

'The motivation comes from knowing that the artist is not just going to change the world, but is going to move the needle.

den" to [placement in] successive weeks on "Monday Night Football." Every time they went to the outro, and every time they came back from the intro, there was their song from "Madden." We also utilized them last year in our "Medal of Honor" launch. We have a consumer list, a core fan base list of millions. We created these videos [online] where people could first see the videogame footage, and they all had the Airbourne song attached as the audio bed, and then we chyroned it.

The next artist that we signed was an artist from New York called Jupiter One. Somebody in some advertising agency somewhere must play "Madden" or "FIFA" or one of the other games that we've included the band in, because we got a call and they wanted to put them in a European and Asian Mazda ad. So we went from, all of a sudden, a license of a band that we've signed in a bunch of games to a multicontinental ad campaign.

How many artists have you signed in 2008?

We've signed three artists so far since January, which has been busy. From First to Last, expect to hear them in every single game imaginable (Billboard, March 8). We just finished a deal for Ladytron, who we believe is a very synch-able band. We're programming our titles right now for this calendar year and expect them to be in multiple games as well. And the band that I'm going to announce at South by Southwest that we're going to sign is a band called Chromeo, which is just the hippest band on planet Earth. I can't imagine that there's not going to be just a synch festival around this band-they've already done ads for McDonald's.

As one of the largest videogame companies, Electronic Arts has a proven market reach around the world. How are you going to parlay that into backing musicians signed with Artwerk?

EA has 8,000-plus employees. EA Germany went in full forceand I mean in full force, almost every employee-to see our band Datarock. EA Spain is using our band Airborne in the television campaign for our new game, "Army of Two." EA Czech Republic went out and spent an entire day last week with Datarock when they toured through there, and they are working with them on marketing campaigns on a local level. EA Australia supported the Junkie XL tour a few months ago there and created a "Need for Speed" Junkie XL tour.

These are some fine examples-and it's not what you'd normally define a publisher as Idoing). On royalty collec- >>>

Would you consider gamers music taste-makers?

Once a "Madden," a "FIFA," a "Need for Speed" is out in the marketplace, we would get a call that somewhere, somebody in an advertising agency had heard one of the songs because they play games, and wanted to license that, I'll give you two examples: One was Jet and the next one was Ozomatli. Somebody, somewhere at the agency for iPod said, "Wow, we need to get that song in our game."

There are wonderful opportunities, and I'm glad we're a part of it, but in some point in time you have to realize that you want to have a deeper relationship with certain artists, to where you can be part of their initial exposure, but even deepen that impact... who would have thought a videogame company would have three of "their bands" playing Coachella this year? I've got Junkie XL, I have Datarock, I have Chromeo playing Coachella-it's not just by luck.

You worked in A&R for the traditional side of music for years. What lessons can neople still in that position learn from what you do now?

My first boss 20 years ago was the former CEO of Elektra, Bob Krasnow. And my third boss was in Nashville, Tim DuBois, who ran Arista Nashville for years. And what those two men taught me was that it was actually OK to have taste. It's actually OK to have guts. It's actually OK to think and act immaturely like a 14-yearold would-that's ultimately who you're trying to convey this musical message to. My second boss, who I haven't skipped over-Clive Davis -taught me that it's not just OK, it's critical to think strategically. The passion, the motivation comes from knowing that the artist that you're working with is going to not just change your world, but is going to musically move the needle on so many kids around the world.

Upping synch opportunities for LADYTRON (top) and CHROMEO ottom) is a top priority for Artwerk.



IN SYNCH

From Mazda To 'Flash Gordon,' ARTWERK's Placements Extend Beyond Videogames

You may not know the tune by its name, but trust us, you've probably heard Datarock's song "Fa Fa Fa." The electronica disco beat has been placed in several videogames from Electronic Arts (EA), including "NHL 2006," "NBA Live 2008" and "FIFA 2008"-not a surprise, considering that the band is signed to Artwerk, the publishing company created by Electronic Arts

It's Artwerk's goal to break its artists beyond the videogame, and "Fa Fa Fa" is a perfect example of its reach. The song has been featured in promotions on MTV and Current TV, in Fuel TV's "Daily Habit," ABC Family's "Kyle XY." Canadian TV series "IPOD" and Germany's "Tomorrow Today. In addition, Datarock performed it on Timmy Kimmel Live."

"Fa Fa Fa" can also be heard in the upcoming movie "Ace Ventura 3" and a commercial for cell phone company O2 in Ireland. and it was part of a USB giveaway for French automaker Renault's twee Twingo.

This cross-platform and global song placement is exactly what EA head of worldwide music Steve Schnur wants to accomplish for artists signed with Artwerk (see Q&A, page 23). "I'm not in the business of going out

every single night and trying to compete against EMI and Warner/Chappell and saying, 'Oh! I'm a pub!' and creating a roster of a million songs," Schnur says. "That's not my goal. They also are my partners: we license from them and we have incredible relationships. Our job is to be very specific and sign unique bands globally that will move the needle on gamers. And we feel we can deliver opportunities to these bands that otherwise they wouldn't normally get."

Despite the behemoth position that EA holds in the videogame industry, the process of getting bands linked up with Artwork is actually quite streamlined. "The beauty with working with the folks at Nettwerk is that when we pitch music to each other-and we do it almost every single day-you can see the reactions immediately," Schnur says "All we have to say to each other is "I love this!" and we go out and see if we can publish the band. That's a pretty amazingand, frankly, fortunate-position to be in."

The first act signed to Artwerk was Junkie XL, who besides being placed in EA's *FIFA 2008." "Burnout 5" and "Need for Speed: Pro Street* also was placed in an episode of the Sci Fi channel's "Flash Gordon,"



Columbia Pictures' upcoming film "21." "I've got a bird's-eye view the other way around-I get pitched by every publisher and every label around the world for our games." Schnur says. "I'm very confident in saying that Maria Alonte [McCoy] and her team [at Nettwerk] is the best film, TV and advertising [synch] department that I know of."

Showtime's "The L Word" and in

Schnur's alliance with Nettwerk began in 2003, according to Nettwerk CEO Terry McBride, when he started looking for a place that could represent EA's copyrights digitally, "I said, 'Why don't you just do it through us? " McBride recalls, "We're not caught up in all this corporate policy . . . that really resonated with him."

Nettwerk's nimbleness set the groundwork for Artwork McBride says *Our film and TV people create requests around the product. They're very publishing proactive: lean, young and forward-thinking." Besides placement in ESPN's "Sunday

NFI. Countdown* and *Monday Night Football," Artwerk act Airbourne has seen play in DVD release "Bring It On: Four" and independent film "College," Schmur says, "(We don't] just have them in one game, we have them in multiple games . . . therefore guaranteeing that every kid around the world who plays videogames-and dare I say that's probably the large majority of them-will

he guaranteed to know who this hand is " Radio used to be the only real estate for music to be heard," McBride says, "Now kids don't necessarily listen to radio, be-

cause they're playing videogames." Airbourne manager Gregg Donovan save the opportunities afforded to the band by being signed with Artwerk are "too good to he true '

*Every time we get a synch we see spikes in the band's MySpace page," he says, "It's not like traditional radio-a slam-dunk like that-but we kind of feel like it's one of those big domino games. [It] helps push the first domino over "

One of Airbourne's most recent placements, Donovan says, was of the band providing the theme track for World Wrestling Entertainment's "Royal Rumble" February pay-per-view event. The band will also now provide the theme music for one of WWE's stars, Mr. Kennedy, whenever he enters the ring.

"This isn't a traditional radio band." Donovan says of Airbourne. "They're a bit heavy for traditional radio __even rock radio When I met Steve at South by Southwest lin 20071 and he gave me his vision of things, it made perfect sense to me. I discovered a lot of music growing up through skate and surf videos.

Another Artwerk band, Jupiter One, also has hit the airwaves thanks to "Kyle XY" and "Flash Gordon," as well as part of an advertisement for the Mazda 6 that's airing in Europe and Asia.

And while the synchs open up a world of opportunities for Artwerk bands, Donovan says it's also important to not underestimate the original placement in an EA videogame and the musical memory of the average gamer

"We were filming a video and part of it has a police car chase," he says. "[A production assistant) was there helping with the police lights, and when we started to play 'Runnin' Wild,' he asked, 'Is this in 'Madden'?" -Ann Donahue





If the World Wild We Fund extended its responsibility from wild animals to the music biz, it might seriously consider listing European indie labels as an endangered species.

Under the right conditions, they can still thrive. But at a time when their natural habitat is eroding and poaching is on the rise, the complicated independent ecosystem seems to be under these.

Increasingly, all but the most established and most principled indic labels are seen as fair game for being bought out, either in whole or in part, by their bigger and richer counterparts. To a certain extent, this has always been the case. But in the last 18 months, the rate of purchase has accelerated.

In 2007 alone an unprecedented number of Islaels lost their independent states through deals with or acquisition by majors. The United Kingdom's Sanctuary and V2, Sweder's London-Lett, Germany's X-Cell, Poland's Magic and Belgium's ARS Entertainment all fell under Universal Music Group, while the United Kingdom's D-Unique and 60°7, Finland's Heisthis Music and Weight and Common Records were in Warner of the Common Section of the Common Section (Common Section Common Section Common

There's no end in sight: That hypothetical "red list" for endangered independent labels would be a long one. EMI Group chairman Guy Hands has pledged to grow the business 'both organically and by acquisition," while barely a week goes by without Universal being linked with one indie or another.

Some industry insiders see this epending spree as a last-dich land graft for market share while they have the financial to make such deals. Others used it as an extension of the attitude to make such deals. Others used it as an extension of the attitude the flig Four has above had toward midel labels. as feeder as spotters. As a time when there's corporate pressure to eliminate large advances and take least site. Why not let stomeone of the that work and move in when an act or label is ready to be taken to the next level?

The more woral indic exangelists even see it as an attempt to destabilize the market. Brussels-based indic labels group Impala has been highly-critical of Universal's purchases. Much to the chaggin of high-ranking Universal executives, Impala and U.K. indies body Alm Successfully introduced the pirase 'creeping dominance' into the music biz lexicon, when referring to said major and others. Such accusations of dominance have

been dismissed by regulators, but Impala remain defiant. *Creeping dominance.* Impala executive chairwoman Helen Smith says. 'is not simply an arithmetical increases of the major's market share points. When the indeependent sector loses' its biggest players there is a quantum shift in the competitive dynamics of the music market. You remove one or two of the glayers—which happened when Universal took out V2 and Sanctuary overnight—ou sa ex completely debilitating the abil-

is on ine section Compiler. The indice market actually saw its share of Billboard's European Top 100 Albums chart for 2007 rise to 6.6%, from 5.6% in 2006, as Universal's share soared from 27% to 42.8%, at the expense of the other majors. Universal declined requests to comment for this article, but sources at the company note that the only realistic alternative for V2 and Sanctuary was obbivion.

"It's not an answer to say that the others are going down the chute." Smith says. "We can't be in the position where we're saying the only economic model of the future is making Universal or the other players bigger and bigger."

But, to be fair to the major, the motivation for its indic produces seems to go way beyond the respective 1.7% and 0.9%. 2006 market share of U.K. album sales that, according to the BPI, Sanctuary and V.Jand tooffer. As well as a roster of principal to the share of the share of



els in the future. In June 2007, when the Sanctuary deal went through, Universal made it clear that it was these businesses that prompted its interest.

"Clearly there's a great record catalog but that's not really the reason why Universal is doing this," a source close to the deal told Billboard, Blaming the failure of Sanctuary's 460 prototype on "appalling execution," rather than "wrong strategy," the source added: "With the right execution and the right support, this will work well alsonside Universal's to ther businesses."

This leverage of expertise is another reason for the burst of indie-major deals. Often, the impetus for collaboration often comes from the indies themselves.

For example, U.K. label B-Unique sold 50% of its company to Warner Music U.K. in November 2007 and is now integrated into Allantic Records U.K. Working in a micro-team, B-Unique founders Mark Lewis and Martin Toher have built a reputation as hitmakers who can spot talent and break there on the biggest scale—the Kaiser Chief is being the best example—through a previous licensing old air with University.

But when the time came to get into bed with a major on an equity level, the pair say there was no guilt attached. Lewis and Toher see the Warner deal as a chance to realize a new set of ambitions, including the creation of a music management arm, and a separate music publishing arm, without losing creative intestry.

"It's as though the majors are going through a huge weathing machine at the moment." Levels to dilliblioard at the time of the deal. "Warners to me have gone through a lot of changes, and taken a lot of pain. They ve come out the other side are now in a position where they are an entrepreneurial company and they want to be forward thinking, and maybe they have to be. It seemed a good fit, where they are now."

a senior source at the label indicates the B-Unique deal was an example of Warner's policy to seek out "people, skill sets and business models that offer something we don't currently do."

Warner's label deals range from outright acquisition to

Warmer's label deals range from outright acquisition to 505/Sp partnerships. In order to build 360 deals on a marketby-market basis, the major has also partnered with Italian live music executive Ferdinando Salzano and acquired French tour production, promotion and booking company Jean-Claude Camus Productions.

Purchasing an indie purely to buy market share does not always work. This was the case in one of the most high-profile deals in recent years. Barcelona-based Vale Music had connered the Spanish market in product from a raisst appearing on massively successful reality TV show "Operacion Triumfo" (2001-2007), which launched a string of stars, most notably David Bibbal. It was bought by Universal in June 2006.

In 2005, Valle Music had an 11% market share, according to Spanish labels body Promusicae, while Universal had 17%. But since Universal acquired Vale—the latter undoubtedly affected by the demise of "Operación Triunfo"—it has not matched that combined 2005 share of 28%. In 2006, Universal's share was 25.7%; in 2007, it was 23.2%.

So as falling CD sales across Europe diminish the majors' purchase power and the indies' attractiveness in purely commercial terms, will the trend continue?

ABN Amro media analyst Simon Davies believes independent companies will remain attractive game for the majors and also private equity houses, especially if they come with a publishing catalog.

"A growing number of private equity houses have expressed an interest in investing and building up publishing business because of their cash-generative capabilities," he says. "I would have thought we'd see more of this in the future. There are massive economies of scale for the larger players in terms of hoovering up smaller operators and stripping out the operating cost infrastructure."

There are constant rumors of independent labels in Germany seeking joint ventures with the majors as a means of enuring their survival in the face of liquidity shortfalls. However, there are no specific plans announced at this stage, and several leading independent labels categorically deny any plans to succumb to the majors.



Such acts as CARLA BRUNI, ANDHIRA and FEEDER (clockwise, from left) record for India labels that might

As in other mature markets with established indies sectors, this denial is partly a question of image—and also due to the fact that indie label artists frequently have a "no-majors" clause in their contracts.

"I'm sure there are good arguments for some indies to get into bed with the majors," says Thomas M. Stein. CEO of label/production house 313music JWP in Munich. "But this does not mean that the indies are not in for a bright future at an international level as well."

In Italy, where one-time indie institutions like Ricordi and CGD have long been subsumed by the majors, some industry insiders argue that the majors are now more interested in extending into other business areas, such as live concerts and artist sponsorship deals.

Nevertheless, Italian indies body PMI president Mario Limongelli says that "there is currently lot of interest on the part of the majors in trying to acquire indies with a strong catalog, and that includes several of our members." Significantly, many key Italian indies are distributed by ma-

jost—a paratice leas common in other parts of Europe. Although, Warner's Intied distribution are Alternative Distribution. All länce launched in the United Kingdom in 2006, and handles labels including Boadontmer. Wishle boler and Because Most independent labels in European territories tend to stick with grounder blades in European territories tend to stick with agreement of the particle of the

In the United States, However, silet major the work was marked to the control of the control of

"At Warner, we have options for indie labels beyond simply being bought," ADA executive VP Mitchell Wolk says. "They can do straight distribution through ADA... or work with the Independent Label Group, which works with outside firms to movide virtual label services."

Merge sales director Paul Cardillo adds, "While we know Warner is there, it doesn't affect us in any real way. We just deal with ADA and they do a great job for us. ADA is a great fit for Merge—many of the labels in their family are similar to us."

Wolk notes that 15 years ago indie distribution wasn't linked to majors. "Now, indies can use those distros to gain access to the back office infrastructure that a major can provide." he says.

"On the digital side of things, an indie can easily have a direct deal with iTunes or Amazon, for example. Overall, the barriers to entry have really come down."

Consequently, indies don't feel as beholden to the big four. Jim Cooperman, COO of indie label Wind-up, stateside home to Seether and Evanescence, says, "We compete with the majors. We have the same ability to get direct deals and sell our records."

Cooperman says majors have approached Wind-up for acquisition on a number of occasions, but "it just didn't work out for us. We didn't see where they could add the value we were looking for."

Jim Saliby, senior VP at punk label Victory Records, also says that his label has been approached but decided to stay independent. "We are built to be lean and mean," he says, "and to have the freedom to work without a bureaucracy. We're doing well tust as we are."

A source from a major that has met with Victory adds that the reason it ultimately wasn't purchased was that its price was too high, compounded by a number of pending lawsuits.

And while indies commanded nearly a 13.5% market share of the total U.S. market in 2007, according to Nielsen Sound-Scan—compared with 18.1% of 2007 U.K. album sales, according to the Official U.K. Charts Co.—the more pronounced decline in record sales stateside has had a similarly pronounced effect on the majors' purchasing power.

True, Universal just brought Univision Music Group under its umbrella, subject to regulatory approval, having already handied its U.S. distribution. But that was a rare example of a label being able to deliver significant market share (35.9% in 2007. according to Nielsen SoundScan) in a gener (Latin) where Universal is not as strong as elsewhere. But TVT Records, once hailed as Billboard's No. 1 indie label,

filed for Chapter 11 bankruptcy protection last month amid nothing but deafening silence from potential stateside suitors. Had TVT—with its relatively strong roster [Fibbil], Polyphonic Spree, Lil Jon), publishing arm and proven A&R track record—been located in the United Kingdom, one can't help hink things might have been different. But does the choice re-

Impala's Smith says that the independents "have always been classed as disadvantaged in some way or another." But, she adds, "that hasn't stopped them signing Radiohead. [The indies] have a lot more to offer than market share."

Additional reporting by Lars Brandle and Tom Ferguson in London, Howell Llewellyn in Madrid, Wolfgang Spahr in Hamburg and Mark Worden in Milan.

ally have to come down to extinction or captivity?

NEXT ON THE BLOCK?

Four Global Indie Labels That Could Attract Major Interest

ALABIANCA (Modena, Italy) Key genres: Latin, world, dance, vintage popular songs ///

Network Error amount, Glovanna Marini, Nat. Andition. Although Alabarian distributed by Winner Main Intaly—as are other key fallami indes link sogue and Cardeslel—Link warrall Plausir. Industry insider sag, has been looking closely at the label. Founded in 1978, Intitlely as a publishing/pro-duction lough Alabarian and international acts, plus tables licenses for 150,000 tracks by take in and international acts, plus tables licenses for 150,000 tracks by take in an and international acts, plus tables licenses for 150,000 tracks on monotomestic reportation, much of late. "Alabarica has a making of the catalog," one label source says, "which includes a cated of historical plus of all minimates and the Alabarica afford call fronting of land call family depressing includes a size of historical plus of call includes a dark of historical plus of the call includes a dark of historical plus of the call includes a dark of historical plus of the call includes a dark of historical plus of the call includes a dark of historical plus of the call includes and historical plus of the call includes a dark of historical plus of the call plus of the call includes a dark of historical plus of the call includes a dark of historical plus of the call plus of t

VICTOR ENTERTAINMENT (Tokyo) Key genres: Domestic pop, rock /// Main acts: SMAP, Jero,

Key genres: Domestic pop, rock /// Main acts: SMAP, Jero, Quruli, Southern All Stars

Despite a rich catalog of domestic acts, Victor Einstrainment is widely held have underschemed in erset times and sources suggest its owners may see it as a liability and sources suggest its owners may see it as a liability influent change also changes described in company forword and investment firm Spars Group took stakes in Its parent company, command electronic namulactures IVI.C. in June 2007. Subsequent reorganization saw Victor supsealed from JV-CO of or entertainment businessess, visioned and control of the command of the command of the command now have mattilips investors that are looking for results, resource says. "Mailt plan tone (1) as filling to please anyone." Industry inciden name U.S. investment firm Stadeund as potential buyone. — Serve NeClure

CHRYSALIS MUSIC (London)

Key genres: Alternative rock /// Main acts: Feeder, Morcheeba (recording); David Bowle, Blondie, OutKast, David Gray (publishing)

informed sources say the ongoing bidding for Chrysials which had reliven interest from the filles of 6H Group, Warner/Chapsel, SonyiATV and private ceuty firms. "Weord a great busines, a lot of other poop for his we have a great busines," Chrysials Hudic CEO Jeerny Lascelles told filling out recently people being the launching part for acts and the second second second second second second the group's 5cho label is not the key attaction. The real water resides in the publishing business," say AIMA acro media analyst Simon Davies. While the company remained not said, it business arous. Private equity frinding, "Davies says," has become harder to come by. That raight further says," has become harder to come by. That raight further sected any bid responsibilities."

NAÏVE (Paris)

Key genres: Pop/rock, dance, world music, classical // Main acts: Catla Bruni, Raul Paz, Mirwars, Mananne Faithfull

There's a certain irony that Paris-based Naïve might appe in the majors' cross hairs. The 10-year-old label is headed by chairman Patrick Zelnik, who has been one of the key opponents of the majors' "creeping dominance" as president of impala since July 2006. Shortly after launch, the company acquired leading French independent classical label/distributor Auvidis. In September 2000, French investment company Part'com took a 17% stake in the company in a deal that Zelnik said at the time was worth "several tens of millions of francs," According to Zelnik, Naïve's 2007 revenue was €37 million (\$S6 million), up 7% from 2006, and representing S% of the French market. He also acknowledges some probable changes in Naïve's capital in 2008. "There might be some new partners to support further development," he says, adding that Naïve has now reached the critical size to avoid being swallowed by a major company.

-Tom Ferguson and Aymeric Pichevin





It's tempting to write off the festival, with the rise of the blogosphere and the weed-like growth of events that bill themselves as "South by Southwest parties" but are actually in no way affiliated with the festival. Sure, it's fun to spend a week drinking for free and seeing bands and friends in sunny Austin. but does the event have any of the cachet it once had as the place where careers were born and legends made:

The short answer, according to many industry insiders, is yes. There are a number of caveats that accompany that answer, but pretty much everyone Billboard spoke with says that SXSW remains a strong brand and a place that provides fertile opportunities for bands, even after they have been discovered and vetted by the Web. SXSW has also emerged as a great place for international acts to break on U.S. shores and for non-indie rock acts to connect with new audiences

"The success of the festival is a bit of a double-edged sword," says Roland Swenson, who co-founded SXSW 22 years ago. There have always been nonofficial SXSW day parties, but it has been getting out of control. It presents a challenge for us, because it forces us to compete with all these parties that start at 11 a.m. and give people free alcohol all day long. It draws people away from our panels and trade show, which are a big part of the SXSW experience.

"We have to maintain a level of exclusivity," he continues. "I've started seeing sponsorship proposals to spend \$150,000 for a SXSW show that is in fact not affiliated with the festival. While a lot of people throwing parties and piggybacking on the festival is benign, we have to have some level of control.

Indie Atmosphere, SXSW Still Matters BY CORTNEY HARDING

"It bums me out to see a band show up at the convention center to sign in and realize that they are not playing an actual showcase. They wind up playing in a corner for 10 people, and it's a shame

Swenson's attitude still hasn't deterred a good number of labels, promoters, bloggers and even TV talk show hosts who want in on the SXSW experience, even without direct affiliation. Celebrity blogger Perez Hilton is quick to clarify that his show is not an official showcase. But that didn't make it difficult for him to secure a venue and bands.

"The location is secret, but I can say it's a new yenue and it's on the larger side," Hilton says. "This is my first time doing a show in Austin. I just went last year, and I had an awesome time. I loved seeing artists in small venues and having the opportunity to see my favorite bands multiple times."

Hilton wasn't forthcoming on the lineup, but did say, "We'll have eight acts and a cool DJ. I picked all the artists; they are all people that I love."

For Hilton, the benefit of SXSW is the ability to expose artists he likes to the rest of the media. "While they might have heard of these acts before, this will be the first time many of them see the bands live." he says.

Chloe Walsh, a publicist at Press Here Publicity, echoes Hilton's statement. "As a publicist I find SXSW a hugely important event," she says. "New artists get to perform [sometimes several times a day in front of a great cross-section of the media-TV bookers, national magazine editors, regional newspaper critics, radio producers. With all of those influential people in one spot we get to showcase our artists without the cost

and chaos of them embarking on a four-week tour of the States." No one benefits more from this "everyone in one place" vibe than the growing number of international bands that play SXSW every year. Maria Catamero, a publicist at Blue Ghost Publicity, registers some complaints about the festival, but nonetheless says, "I do stress the importance to my bands that they

one. I feel like there are more international people there and more of a better mix across the board of industry people."

One of the countries with the biggest international presence at SXSW is the United Kingdom, with 150 bands flying over to perform at several events. "This is the fifth year we've done this, and we've had great success every year," says Phil Patterson of U.K. Trade & Investment, a government agency that helps fund and support the project. "We supported Amy Winehouse last year, and she emerged as the breakout star of the festival. We also brought lames Blunt over for some of his first shows. We really want to find artists that are on the cusp of breaking big.

*We absolutely see results come out of SXSW each year for our bands," he continues, "We've had some acts come away with great publishing deals, and one guy, Foy Vance, came out with three synch deals, some TV placements and a support spot on the Dete Townshend tour A lot of LLK hands also take the fact that they've played at SXSW and use it to get better deals in the U.K. and Europe. "For U.K. acts, SXSW is really an established calendar act,

like the Glastonbury festival," says Crispin Parry of British Underground, one of the main organizers of the Austin festival's U.K. showcases. "It's a bigger name than something like Coachella; it reaches the level of almost being mythological. The BBC are into it, and it really generates more interest from consumers than almost anything else." The Brits aren't the only ones to have discovered the magic

of SXSW. This year's festival boasts official showcases from Brazil, Barbados, Russia, Singapore, South Africa, India, Israel, Malaysia, Korea, Lebanon, Jamaica, Colombia, Iran, Argentina, Indonesia, Mexico and Venezuela. In addition to offering opportunities for international acts,

more bands that don't fall into the indie rock genre have begun to gravitate toward SXSW. Fiona Bloom, founder of publicity firm the Bloom Effect, has put together soul music programming for the festival. "I've been going for 21 years and I helped launch a lot of the hip-hop programming back in the day," she says, "It's really exciting to be able to bring new artists to the table and get the SXSW promotional machinery behind their efforts. In the years I've been going, the festival has changed for sure but it's still SXSW coverage kicks off Thursday, March 13. Look for news, video and mora at biliboard.com/sxsw. as amazing and fun

as ever."



record, 2007's lovely and mournful "Placelessness." She also has a new project up her sleeve-an album covering the music of Russian punk-folk legend Yanka Dyagileya, sung in Russian. Born in the Ukraine and raised in Boston, Simone channels Cat Power and PJ Harvey, with clever lyrics about being lost on the road, watching a lover crash before your eyes and finding out just how interconnected most of humanity really is.

WHITE RAINBOW/ADAM FORKNER

White Rainbow frontman Adam Forkner has plenty of experience with psychedelic rock groups, but he's decided to explore a different style of music with his solo work, creating

THE COOL KIDS Chicago's Cool Kids, a hip-hop duo who've already had music featured in "Entourage" and videogame "NBA Live 08," have made it this far with fun, Lupe Fiasco-style rhyming, while riding on a rather curious fixation with geeky aspects of the '80s. After all, the Cool Kids proclaim themselves as the "black version of the Beastie Boys"-and they boast this without a hint of irony. 2008 is looking good for the Kids, who have an already substantial stream of press, a few YouTube videos

the United Kingdom and in April in the United States.





FLEET FOXES

When Billboard wrote the first national piece on Fleet Foxes in September 2006, the band had yet to play a show outside its Seattle hometown. The worldview is considerably larger these days, with Sub Pop having snapped up the group in January and sent it out on tour with fellow recent signing Blitzen Trapper. An EP, "Sun Giant," will be available first at shows and then at retail on April 8: the hand's self-titled debut arrives June 3. Key to Fleet Foxes' gloriously retro rock: Robin Pecknold's soaring vocal melodies, best heard on the EP's "Drops in the River" and the alhum's "White Winter Hymnal *

the Strokes, the Virgins have made a lot of noise in and around New York in a very short time. The group recently signed to Atlantic on the strength of its self-titled EP, individual tracks from which have racked up nearly 20,000 sales on iTunes alone. Pronted by singer/guitarist Donald Cumming, the 2-year-old Virgins are fresh off a sold-out New Year's Eve show at New York's Mercury Lounge and made their first visits to the United

One of the most successful acts to emerge from Mexico's emo scene of the last counte of years. Panda is set for the March 11 stateside release of its latest on Movic/Warner, "Sinfonia Soledad," The live double album, recorded at Mexico City's Auditorio Nacional, went gold in Mexico for sales of more than 50,000 copies within weeks of its release. The new album comes on the heels of last year's "Amantes Suntamentes" a Grammuand Latin Grammy Award-nominated melodic punk set that has sold more than 150,000 conies in Mexico.

BORN RUFFIANS

For a hand that had played under different monikers without much attention for several years, when success came for Born Ruffians, it came quickly. With excitement generated hy MySpace huzz hefore it had released any material, the band, which hails from Midland, Ontario, backed up the hype with the release of its self-titled EP in 2006. With ierky rhythms and velped vocals that drew comparisons to the angular sounds of Talking Heads and Television, the hand signed to Warp Records, which will release its debut album, "Red, Yellow and Blue." March 4 in North America and May 28 in Europe. The hand will undertake a tour of the eastern United States before heading to SXSW.

THE VIRGINS

With a swagger and rhythm-driven approach reminiscent of Kingdom and France just prior to SXSW.

PEOPLE TO SEE Lou Reed Keynote Among

SXSW Highlights BY CORTNEY HARDING

Groundbreaking composer and Velvet Underground frontman Lou Reed will take the stage as this yeer's South by Southwest keynote speaker, Widely hailed as one of the most talented musicians of his generation, Reed should have pienty to talk about in his address. which will take place March 13.

From his collaborations with Andy Warhol to his rock opera "Berlin." to his baffling experimental noise epic "Metal Machine Music," Reed has always been a step ahead of popular tastes and the music industry as a whole. Despite having been in the industry for elmost 40 years, Reed continues to record; his latest project is an album of meditational music, titled "Hudson Diver Wind Meditations "

In addition to his speech, the Julian Schnabel-directed concert video "Lou Reed's Berlin" will also screen during the fortival

Road isn't the only music industry veteran to speak at SXSW this year. On March 13, David Katznelson of Birdman Recording Group will Interview Seymour Stein. who got his start in the business as a teenage intern at board. Stein founded Sire Records in 1966, end the label became part of Warner Records in 1977, Among the ects Sire signed are Talking Heads, Radio Birdman, the Pretenders, the Replacements, Lincle Tunelo and My Bloody Valentine

Steve Reich also got his start in the '60s, though his

path took a less conventional route. Reich entered the music business through the SoHo school of composers, along with Phillip Glass, Terry Riley and Tony Conrad. He has released several experimental albums, including "Come Out to Show Them. "Clanning" and "Four Organs" He has also collaborated with his wife, video artist Bervl Korot, on a number of mixed-media works. Reich will be interviewed by fellow New York evant-garde scene star Thurston Moore.



On the touring side, writer Joe Nick Patoski will interview Louis Messina, who founded concert promotion company TMG, March 14. Despite an inauspicious beginning (at Messina's second concert, the crowd rioted after Curtis Mayfield's band got stuck on the road and had to cancel), he continued to promote shows throughout the Southwest. After his first compeny, Pace, was bought by Clear Channel, Messina resigned and started TMG, mostly promoting country acts. Ticketmaster president/CEO Sean Moriarty will be in-

terviewed March 14. He plans to discuss the health of the music industry, digital possibilities end the lessons learned from the Hannah Montana/Miley Cyrus tour

SXSW will also offer a number of panels this year ome of the panelists confirmed so far include Marc Geiger, senior VP/agent in the contemporary music department at the William Morris Agency; New West Records VP of business affairs David Lessoff; and Darvi Hall of Hall & Oates

and crossover reference points galore. First up is "The Bake

Sale EP," followed by a full-length later this year, both on

Brooklyn's Santogold is primarily singer/rapper Santi White

claiming a majority stake in this "group," with an assortment

of producers and DJs, including Diplo and Spank Rock, pro-

viding the musical accompaniments. At times Santogold

sounds a lot like M.I.A.'s recent work (they toured together,

after all) hut there's a heavy "retro-clash" feel, coupling dark,

grimy beats with '80s-style computer sounds. And as with

M.I.A., the cross-cultural reference points are numerous.

Santogold is planning a spring release for her self-titled debut

on Downtown Records that could easily continue the popu-

Bay Area five-piece Port O'Brien has already shared stages

with Bright Eyes and Modest Mouse without having a full-

length to its name. That'll change this May when the band

will self-release its first record, "All We Could Do Is Sing," a

Chocolate Industries

SANTOGOLD

larity of world-fused hip-hop.

PORT O'BRIEN





*SHOWCASE *SHOW* DOWN

Vets, Up-And-Comers Set For Billboard **SXSW** Showcase

Billboard's third annual South by Southwest showcase will roll into Austin's Pangaea club March 14, and there's a wide mix of music on the bill. Swedish pop sensation Robyn will close the event with tunes from her first U.S. album in six years, while Australian rock act the Vines, now unsigned, will unveil tracks from an album due this summer. The lineup is rounded out by Switchfoot frontman Jon Foreman, singer/songwriter Nicole Atkins and buzzworthy Los Angeles rock combo Airbourne Toxic Avenger. Past Billboard showcases have featured People in Planes, Steel Train, Gruff Rhys, Christian Sout, Ron Sexsmith and the Redwalls. Here's a closer look at this year's lineup.

ROBYN

URL. robyn.com /// Label: Interscope /// Latest release:
"The Rakamonie EP" (Konichiwa/Cherry Tree/Interscope)
/// Management: DEF Management

/// Management: DEF Management
It's not often that an artist gets as cound chance. But Robyn—
the Swedish them pop surviva who hasn't scored big in America since 1997's nearly platinum "Robyn Is Here"—enem to
be proving otherwise. Stateskel interest was received following last year' U.K. release of Robyn't electro-pop-lings eld sittitled album. The set, which finds the singer collaborating with
members of the finds end the Teolybears, was originally remembers of the finds end the Teolybears, was originally reinterested in the finds of the tensor of the site of the collection of the found on "The Rakamonic EP" which dopped in Inatura; in Amerka. Robyn's Billoward showcase will be First statestick age.

Robyn's Elloward showcase will be First statestick age.





pearance since teasing audiences in February with club shows in New York, San Francisco and Los Angeles.

THE VINES

URL: thevines.com /// Label: unsigned /// Latest release:
"Vision Valley" (Capitol) /// Management: Winterman &

The Vines are visiting SXSW on the heels of completing the follow-up to 2006 s' Vision Valley," its final album for Capitol. Prontman Craig Nicholds is nothing short of confident about the asyet-untitled album, which he expects to drop this sumer. It's the best album we've done so far," Nicholls says. "I think the singing is the best I've ever done on record." Signed to Iy League Records in Justifials but without a deal statesied, every done of the confidence of the March 1990 of the Says. "I want to the singing it is the best I've ever done on record." Signed to Iy League Records in Justifials but without a deal statesied, every done of the says of the says

the Aussic rock outfit will test new songs during its Billboard showcase Cuts like "MerryCoRound," "Fue As the Night" and "He's a Rocker" conjure "a lot of punk, death metal, pop music [and] screaming," according to Nicholls. "We want to go out and make some noise and jump around."

JON FOREMAN

URL: jonforemen.com /// Label: lowercase people/Credential /// Latest release: "Fall"/"Winter" (lowercase people/Credential) /// Management: Red Light Management After Switchfoot left Columbia last year to form its own lowercase people imprint in conjunction with EMI's Credential Recordings, frontman Jon Foreman took the opportunity to dive into a solo project, which has taken the form of a series of EPs themed and named after the four seasons. The first two installments, "Fall" and "Winter," were released Jan. 15 as a double-disc collection and bowed at No. 24 on Billboard's Top Heatseckers chart and No. 33 on Top Christian Albums. "These were songs that had been in the mix for a while that I never thought were appropriate for the band," Foreman says. The remaining EPs, "Spring" and "Summer," will most likely be out in June and September, and will be packaged together prior to the release of a new Switchfoot release.

NICOLE ATKINS & THE SEA

URL incotest/ins.com//Llabet Cotumbla//Labet releases
New Jersey bred singer/songwriter Nicole Atkins cut her teeth
on the open-mic circuit of New York's East Village before form
igne See in 2005 with musicians held met in the scene. Their
demo attracted interest from a number of labets, with Columbia ultimately snagging the continued on >>p32



The morale you raise the most may just be your own.

Experience the greatest audience in the world on a USO Celebrity Tour. Call Bernie Rone at 703-908-6480.







group in early 2006. Atkins

and the Sea traveled to Sweden to record their debut, "Neptune City," which hit No. 20 on Ton Heatseekers last October. buoved by the band's appearance in an American Express commercial. "The landscape really inspired me to go for something dark and psychedelic," she says. Her dark pop songs have a baroque. Beach

Boys-styled '60s feel, juxtaposed with sinister sounds "because of where we were, mentally and physically." Atkins has also recently been cast to provide her voice for the animated sci-fi comedy film "Mare "

CHRIS DENNY & THE OLD SOLES URL: christopherdenny.com /// Label: 00:02:59 /// Latest

release: "Age Old Hunger" (00:02:59) /// Management:

Chris Denny cracked the joke before we had a chance to: He dubbed his backing band the Old Soles, a punny and accurate intimation that, though he may be in his early 20s with only one album under his belt, the Arkansas warbler is wiser than his years. Last year's debut, "Age Old Hunger," was chock-full of country, gospel and blues influences, interlaced with Denny's idiosyncratic vibrato. The songwriter visits Billhoard's showcase amid this spring's Hotel Cafe tour and a trek with Carolina

roots rockers the Avett Brothers thereafter. Along with drummer Marcus Lowe, bassist Chris Atwood and pianist Robbie

Crowell, Denny is preparing to release the EP "Chris Denny

AIRBORNE TOXIC EVENT

and the Old Soles" in May, built out of leftovers from "Hunger, URL: myspace.com/thealrbornetoxicevent /// Label: unsigned /// Latest release: "Sometime Around Midnight" single /// Management: Paradio

Los Angeles music fans have already caught wind of these upand-comers, and the art-rock fivesome seems poised to infect a whole new group of listeners at SXSW. Often compared to Franz Ferdinand and Interpol, Airborne Toxic Event has plenty of meaty guitar riffs and swagger, with the synth-based hooks to back them up. Singer/guitarist Mikel Jollet, a former editor at Filter magazine, started the band in the wake of his mother's cancer diagnosis, the end of a relationship and his own bout with a serious illness, so to say the subject matter veers toward darkness is a bit of an understatement. That said, the band is known for an entertaining live show that often turns into a raucous dance party.



The story of Tomas Young, an American soldier paralyzed during combat in iraq, has drawn the attention of such superstar acts as Pearl Jam. Ben Harper and Tom Morello, not to mention Dhil Donahue, who helped disrect and produce a documentary about Young's experiences. That film, "Body of War," screens March 13 at Austin's Paramount Theater as part of South by Southwest. Immediately afterward. Harner Morello and Seri Tankian will lead the bill for a "Body of War" showcase at Stubb's Bar-B-Q, Young recently chatted with Billboard about choosing the material for Sire's "Body of War: Songs That inspired an Iraq War Veteran" (March 18) and what he hopes to accomplish by sharing his struggle.

1 How did you pick the songs for the album? I wanted them to be diverse and appeal to fans of any kind of music. Maybe you pick it up because you like Lupe Fiasco or Public Enemy, and then you get some Ben Harper accidentally thrown into your ear hole that maybe makes you think a little more about a different subject. I had all this unanswered rage channeling through my body, and music is a real outlet for it. Like most people, for most of my life. I've found solace through music.

2 How many of the songs are featured in the documentary? Only two, because the idea for the CD came well after the

film had been completed-Eddie [Vedder's] solo version TOMAS YOUNG Jeft Jooks on while EDDIE VEDDED performs during the 'Body of War' premiere last September in Toronto. Vedder and Ben Harper's 'No More' appears in the film and on its soundtrack.



of "No More" and "Light Up Your Lighter" by Michael Franti, which appears in a scene where I'm putting my Purple Heart and my complimentary American flag gift from the United States government up in my closet.

3 How did you meet the film's codirector, Phil Donahue?

I've always been kind of a political junkie. So when I was laid up in Walter Reed Hosnital, my mom was there and she said. You've finally made it to Washington. Is there anybody you want to meet?" At the time, the only presidential candidate serious about pulling the troops out of Iraq was Ralph Nader, and possibly because I was on morphine most of the time, I said I wanted to meet him. He had called un his friend Phil Donahue and told him he was going to visit a mother and son at Wal. ter Reed and would be like to come with? And Phil spent more time, personally talking to my mother and I, and I guess I left an impression on him. I don't understand how I did that under morphine, which is not too bad a way to live if you're in horrible pain.

4 What was it like to have your life shown so raw onscreen? In the film you see me being catheter-

ized by my mother, and that's pretty intense. But I managed to crack jokes during the whole thing so I hope people get my sort of gallows humor. At first I was a little hesitant to show too much but I eventually came to the realization that the more I show, the more people will know the ramifications of what's going on.

5 Why did you join the military?

Right after 9-11, I saw the president talking about how we were going to smoke the evildoers out of their cave and bring them to justice. I guess I've watched too many "Law & Order" episodes. I thought you followed the evidence, went [to war] and took out the guilty. When we were attacked by the Japanese at Pearl Harbor we didn't go after the Chinese because they looked sort of similar. You want to know why I became an atheist? Well, I became

very depressed and despondent over the idea that we were going to Iraq instead of Afghanistan. So I went to the local battalion doctor to see if they could give me something to help make the voices in my head to shut the fuck up. And he told me it was standard army procedure before they diagnosed anybody with psychiatric illness or prescribed them any medication for them to go see the chaplain.

I've always been agnostic, and I went, but I thought, "I have to do what I have to do to get the pills." The chaplain looked me square in face and said, "I think you'll feel better when you get over to Iraq and start killing people." So I stood up and said. Thank you, sir, for confirming everything I thought about religion. I'm gonna go get my Prozac." And that's what I did.

6 What do you hope to get accomplished though

I want there to be a sharp decline in military enlistments. I don't want to see another American or Iraqi son or daughter in a situation like I am, or worse. I want veterans to receive the proper attention and care because many of them

the [Department of Veterans Affairs] system to seek the health care they so desperately need.



STRING THEORY
Guitarist Kakl King



BASS GRATITUDE Marcus Miller tries out R&B on new solo set



BRINGING IT HOME

Jamaica alms to reclaim reggae revenue



AHEAD OF THE PACK Montgomery Gentry single off to a fast start



BY JOHN BENSON

Ready For Takeoff

Duritz Conquers Depression To Complete New Crows Disc

fter flying high for a decade. Counting
Crows reached a crossroads in late
2006, when singer Adam Duritz
found himself in a downward spiral of rock star excess and overwhelming decression.

Known as the emotive dreadlocked singer whose open-wound emotions fluel his creative ambitions in the studio and improvisational spirit onstage. Durite was in bad shape. Not only was he unable or unwilling to seriously consider finishing the follow-up to 2002's "Hard Candy." but he questioned whether he wanted the band to continue at all.

The writing got affected by the fact that I just hated the whole life." Duritz says. "It's just like. I'm tired of the record business." I was tired of radio and the press and the degrading aspects of being famous. The entertainment industry is such a fucking cesspool. So I just, like, went on walkabout.

At various times in the last year, including the initial sessions for what yielded the new album "Saturday Nights & Sunday Mornings," Duritz slowly emerged from a fog he blamed on various antidepressants that left him with numerous side effects (including insomnia and weight gain).

Also playing a key role in coming to terms with his celebrity was a chance encounter in January with Mick Fleetwood on a plane bound for Maui. For five hours, Duritz says he opened his heart to his idol, who is no stranger to rock-froll insanity.

Fast-forward five months and Duritz and the Cowes returned to the studio to finish up "Sasurday Night & Sunday Mornings," due March 25 via Geffen. The Semi-concept album is divided between rock-driven songs and more acoustic-based material. The former tracks find the band reunited with "Recovering the Satellites" producer Gil Norton (Piñse, Foo Fighters), while the latter songs were produced by Brian Deck (Modest Mouse, Iron & Wine).

"I didn't really know what I was going to do with the band," Duritz says. "I knew I had a record I wanted to make really badly, that I had at least one last thing to say." "I think there's a fire in this album that's been missing from the Crows for a long time," says the Artist Organization's Gary Gersh, who originally signed the band to Geffen and has personally managed the Crows for the last seven years. "When you hear the breadth of the record, you'll hear Adam has something

While the new disc was originally slated for a November 2007 street date, it was pushed back when it became apparent the marketing plan wouldn't be ready in time for a fall release.

"Since the Counting Crows don't release alburns very often, we wanted to make sure we had all the relationships in place." Gersh says. "You only get to deliver a record once."

The extra time allowed Gersh to solidify a relationship with Apple, which will likely take the form of a March mini-tour of Apple retail stores stateside. ITunes has also given prime space to the single "You Can't Count on Me," which has sold 34,000 downloads since its early February release, according to Nielsen SoundScan.

Gersh says Starbucks, eBay and Delta Airlines will also be involved in the promo campaign, and that he's also talking with cable networks and credit card companies to help spread the word. "Our goal is to reach fans, not to create sponsorship deals." he says.

Geffen is targeting triple A and hot AC with

"You Can't Count on Me," which is No. 6 this week on Radio & Records' Triple A chart. That tally has been good to the Crows; the group has earned 11 top 10 hits there since the chart was established in 1996.

Fans can get involved in the promo blitz by submitting their own videos for album track '1492," using footage provided by the band on its Web site. The results are being uploaded to the Grows' own You Tube channel. The Crows, who toured fairly consistently

during the long break between "Hard Candy" and the new album, are expected to spend the next 18-24 months on the road, including multiple North American and European legs.

"I think the band has made arguably one of the best records of their carer and is completely focused and energized in a way that is really getting everybody excited." Gersh says. To be sure, the group's renewed cauberance crystallized for Duritz last summer after a particularly momentous Des Moines, lowa, gig.

We started to leave and I'm like, "Wait a

minute." Duritz says. "I jumped off the bus, ran back to the other bus, banged on its door and just jumped on everybody, pushed them on the ground and punched them and said, 'We're awesome." Then I ran back to the other bus and drove a thousand miles. That's kind of what's going on with our band right now. Good things."

recording in a decade. >>>BUN'S BACK Bun B has set an April 29 release date for his second solo album and first release since his UGK partner Pimp C died late iast year. The Ran-a-Lot/Asylum set "II Trili" Is led by the single "That's Gangsta" featuring Sean Kingston and produced by JR Rotem, Pimp C is featured on the project, as are Lupe Fiasco, Lil Wayne, David Banner, Rick Ross, Mya,

Chamillionaire, Slim Thug.

Webbie and Mike Jones

>>>IN THE SPIRIT Spiritualized's first album in five years, "Songs in A&E," will arrive May 19 internationally and June 3 in North America via Fontana International Spaceman Records, "Soul on Fire" will serve as the first single and will be released on CD and digitally on a date to be unced. New material will be featured at a handful of upcoming U.S. shows, including an April 26 appearance at the Coachella festival in Indlo, Calif.

>>>HE SINGS THE SONGS

After issuing a handful of tour-only EPs in recent years, Decemberists frontman Colin Melov is readying his first proper live album, "Colin Meloy Sings Live," for an April 8 release via Kill Rock Stars. The material was culled from multiple nights of Meloy's brief tour in 2006 and features stripped-down Decemberists tunes, as well as interjected verses of songs from R.E.M. Fleetwood Mac and the Smiths, among others.

Reporting by Michael D. Ayers, Jonathan Cohen and Kimberly Nordyke.

R&B BY GAIL MITCHELL

Marketing Marcus

Bassist Courts R&B Audience With Concord Debut

Marcus Miller has just about done it all

The multi-instrumentalist/electric bass viroso has logged more than 500 credits in rock (Eric Clapton), jazz (Miles Davis), pop (Paul Simon), hip-hop (Jay-Z), new wave (Billy Idol) and even opera (tenor Kenn Hicks). He has also scored soundtracks for film ("Boomerang," "This Christmas") and TV ("Everybody Hates Chris"). His biggest claims to fame are his collaborations with the late Luther Vandross, co-writing/coproducing/playing on signature hits *Never Too Much," "Any Love" and the 1991 Grammy Awardwinning "Power of Love/Love Power."

But despite Miller's formidable credits, he's still not-in the words of Concord product manager Brett Merritt-"quite the household name he should be." Miller hopes to change that with the March 4 release of "Marcus." his first under the 3 Deuces Records/Concord Music Group banner.

Record promotion veteran Lamont Boles, billed on the "Marcus" CD as providing "executive vision and direction," says he was floored when he first dropped by Miller's Los Angeles studio. On the walls he saw plaques for Miller's work on two No. 1 R&B hits: Tom Browne's 1980 goodie "Funkin' for Jamaica (N.Y.)" and E.U.'s "Da'Butt" from the 1988 Spike Lee soundtrack to "School Daze."

"I said. 'You've got the skill level as a jazz musician but your inner soul is R&B," Boles recalls. "Then I asked, 'How come you can't do this within your own project?" "

Thus the seeds were planted for "Marcus," Miller's seventh studio album on his own 3 Deuces label. To help connect the dots with consumers, the set features current and classic covers (Robin Thicke's "Lost Without U." Nat "King" Cole's "When I Fall in Love") alongside funkedup jazz originals ("Blast!," "Punk Joint"). There are also guest appearances by Keb' Mo', Lalah Hathaway, Shihan the Poet and actress Taraji P. Henson on a spoken-word bonus track of Thicke's "Lost "

Alluring lead single "Free" with Corinne Bailey Rae is a cover of Deniece Williams' 1976 hit. Via different mixes, the song is being worked simultaneously at urban AC and contemporary jazz. "Free" jumps 39-28 this week on the former tally.

Cognizant of the "elevator music" criticism leveled at contemporary instrumentalists who cover past hits, Miller dismisses the notion by citing fusion pioneer Davis.

"Miles used to do songs from Broadway and people thought then it was corny "he says "But he played with such heart. And that's the trick: taking material and showing people the possibilities of how far you can take this music. That's the tradition I'm trying to carry on."

Placing advertisements in such urbanoriented publications as Vibe as well as Jazziz and Jazz Times, Concord's Merritt says another major push is being focused online. "There are so many sites where we can dig deeper," he says. "Marcus has played with so many different people that we can reach out to their audiences as well."

To refamiliarize the media and tastemakers with his work, Miller has previewed the album at showcases and luncheons on both coasts, most recently at New York's Village Underground. A national tour that will start in April is being sketched out now.

In the meantime, Miller is busy coordinating the lineup for the inaugural Playboy Jazz Cruise. which sets sail with him as host Jan. 25-Feb. 1. 2009 (billboard.biz, Feb. 28). He is also collaborating with fellow bassists Stanley Clarke and

Victor Wooten on a new album If that's not enough, he's looking for R&B singers to work with again. "I had to step back after Luther passed," he says. "I just couldn't get into it. But I'm starting to hear voices. These younger singers are really trying to get to that authentic sound again. And I'm get-

ting excited again."



ROCK BY ERIN PARKER

Queen **Of Kings**

Guest Spots, Films Elevate Guitarist

Guitarist Kaki King's first Grammy Award-nominated three studio albums put her firmly on the radar of adventurous rock listeners, but recent A-list contributions to a

album and two Academy Award-nominated films are poised to grow her fan base. The diminutive King's guest



EDITED BY TOM FERGUSON

>>>PARKLIFE ON THE ROAD

in support of the album "Bac to Stage " Korean P&R singer Park Jin-Young is setting his sights on the U.S. market-and not just for himself

Since its 1995 launch, Park's record label/ryshlisher/talent management agency JYP Entertainment has grown into one of Korea's most dependable creators of young artists, promoting male vocal group g.o.d, female singer Park Jiyoon and Pan-Asian pop sunerstar Pain

The company opened a New York office last year, and is seeking at LS distributor for 2008 launches of three of his D&B artists_Min_II im and G_ Soul. Those three plus pop act Wonder Girls Join Park on IVD's American tour that began Feb. 29 at the WaMu Theater at Madison Square Gardon in New York, before moving March 8 to the Wiltern

Theater in Los Angeles. Additional dates are planned in San Francisco, Atlanta, Chicago and Las Vegas.

"I'm trying to make the first Asian star in American music history," Park says, "and open up the door for a lot of new Asian talents. That's my goal for 2008." -Mark Russell

>>>SHIFTING Rock act Dúné is alming to

take its success at the recent Danish Music Awards Into the rest of Europe. The septet collected three awards at the Feb. 23 event, including best rock album for its debut, "We Are in There, You Are Out Here" (Playground). Skive, Denmark-based Duné is managed in Scandinavia by vocalist Mattias Kolstrup's brother Jeppe. but Copenhagen indie iceberg Records CEO Manfred Zähringer handles it internationally. Zähringer says negotiations with Sony BMG-which turn on Foo Fighters' 2007 disc *Echoes Silence Patience & Grace" and her work on the scores for "August Rush" and the Sean Penn-directed "Into the Wild" are formidable steps in the launch of her fourth album. "Dreaming of Revenge," due

March 11 via Velour Records. Foos frontman Dave Grohl gushed to Billboard last summer about how King "shredded" him while they recorded acoustic instrumental "The Ballad of the Beaconsfield Miners," and Penn personally invited her to work on "Into the Wild" after sound designer Martin Hernandéz introduced him to her music. I'd very much like to be-

come more visible, but I also love film scoring and sitting in on other people's records, helping people write songs or anything where I get to be creative under pressure," King says. King's sales have yo-yoed since her 2003 debut for Velour.

"Everybody Loves You" (28,000 units in the United States, according to Nielsen SoundScan). Her lone Epic album, 2004's "Leas to Make Us Longer."

released the album in Ger-

grew to 36,000, but 2006's "Until We Felt Red," issued by Velour, topped out at 16,000.

This time around Volour believes it might gain some traction at indie and tastemaker rock stations, where the radio campaign will begin. " 'Dreaming has, for the first time, what we think could be a single with Pull Me Out Alive," " Velour

president Sean Hoess says. The Malcolm Burn-produced set's distinct melodies and catchy pop choruses should make tra ditional promotion less of a challenge, and King says she'd welcome radio support. But she admits she's still finding the balance between the creative and business sides to her career,

"The industry is so different now. Everything that is cool and great kind of has legs through a very different source, so I certainly don't think [of radio viability] when I'm writing," she says, "Mostly what I focus on is trying to make the music sound really good and going out on the road, which is the

domain that I can control." Touring remains key to King's fortunes. She usually per-

Zähringer, who discov-

Zähringer savs Düné will

forms solo, exhibiting the kind of dazzling fret-tapping techniques that have drawn her favorable comparisons to the late Michael Hedges.

King will be ubiquitous at South by Southwest, where she will play no less than five shows spread across the film and music festivals, North American dates follow through mid-April.

Her bubbly personality is captured in a series of Web vignettes about the making of the new album that were made available to blogs and on King's MySpace site. Velour is also going against the grain with claymation and ston-animation videos for "Air and Kilometers" and "Pull Me Out Alive," respectively. The latter will be featured on the YouTube home

page on street date. "I love the idea of tradition. ally promoting this album, and I'd love to do a world tour," King says, "but I also have another world of people who are interested in me for different reasons. I love the fact that I can go play with the Foo Fighters, go do a TED Talk and then go on tour with a band."

quartet is a fixture on the





in between jet-setting around the globe with Brian Eno to write and record with U2, Daniel Lanois is still finding time to work on his own music. A documentary about recent experiences in the studio, "Here is What is," will have its U.S. premiere March 9 at the South by Southwest Film Festival, and Lanois will play a host of gigs in the following days during the music portion of the event. The artist has also launched his own digital download store at redfloorrecords.com. offering a deluxe CD/DVD of "Here is What is," his solo albums and a wealth of unreleased material. Just prior to leaving for Dublin to finish the U2 album, Lanois spoke to Billboard about his myriad projects.

South African live club circuit and cuts from its Sheer Music debut album, "Special Edition," have gamered hefty national and regional radio airplay in the past 18 months. it

has also recently picked up Noh-rotation airplay on some regional U.S. stations, notably KSWI Atlantic City, N.J., and **KFDJ Phoenix** The band is on a 2S-state U.S. tour through mid-Andl. Manager Sam Alberts booked most of the dates, aided by

U.S.-based Belgian alt-rock artist Sarah Bettens' manager, Wil Sharpe-Stealing Love Jones supports Bettens on several dates.

A self-titled reworked yersion of the album is available through Ryko Distribution In the States, but the band is seeking a U.S. deal. "We're hoping the tour will earn us just that " frontwoman Esjay Jones says. A new single produced by Biorn Thorsrud (Smashing Pumpkins, Dandy Warhols) will be recorded this month in Chicago, with a new album scheduled for South African release in August. The band is

published by Sheer Publishing

In South Africa.

-Diane Coetzer

1 Your "Omni Series" looks set to offer six albums' worth of unreleased music online. What inspired the idea?

Well, we can be fast and furious. I can record something at midnight and have it available at breakfast, and the money is in PayPal by 5. "Omni" will accommodate my spontaneous offerings. We're going to put out a steel guitar record in May or June. Then, there's "Midnight," which is spooky, late-night stuff; a little more psychedelic and whacked-out. Another one I really love-about a year ago, I did the music for a Pixies documentary. That little body of work has a nice feeling to it. So I called up all the members of the Pixies and asked if they minded if I could put it out, and they said sure. Finally I have my corner store. I've been dreaming about it since I was a little kid.

2 You're selling the music as highquality WAV files, is there an added cost to you to do this?

No, we offer full fidelity for the same price. We're proud of that. We dedicate ourselves to quality. Part of the deterrent is the receiving end-you need a high-grade Internet hookup. If you're in the boonies, it might be confusing. And it takes longer to download. It's not as quick and easy-not quite the TV dinner.

3 You were able to regain the digital rights to your solo albums. Any advice for acts trying to accomplish that? If somebody wants to own your master, that's fine, but not for more than four years. That way, everybody has their party and everybody makes their money. I don't think it's necessary for artists to give up master rights forever, because then you become a catalog feather in the cap for a company that just wants to sell its content. It's unfair, I don't think record companies should automatically own your masters for good simply because they've helped you with a campaign. Those days are gone.

4 Will you be playing any shows in support of "Here Is What Is"?

Our L.A. premiere will be at the Vista on March 27, and Brian Blade and I will play a half-hour set afterward. I don't know that I'll have the time to tour the world this way, but we'll certainly give it a try here in Silverlake.

5 Besides U2, have you found time for other producing? I've been avoiding it, but I've been helping

out Rocco DeLuca. He's just around the corner. We're coming out with one track a night. so there's practically an entire album done. He has a beautiful falsetto. It's strikingly pure. I've just never heard anything like it.

6 U2 . . . We'd be remiss if we didn't ask how it was going We're going to try and break new sonic

ground and deliver a masterpiece. The sleeves are rolled up. Bono is all charged up with a lyrical angle. There's so much material. When you get Eno and I and those guys in the room, before lunch there's like eight things. We've had some exciting beginnings via jam sessions. Now we will pick our favorite beginnings and say, "OK, that's a lovely springboard. Now what are we trying to say?" The springboards are sometimes melodic. sometimes riff-based, but I can assure you they are exciting.



South African alternative rock act Stealing Love Jones Isn't letting an enforced stateside name change derail its plans to make a hefty U.S. impact.

The Durban-based band formed in 2005 as Love Jones, adding the word "Stealing" after discover-Ing an American act already used the name. The

MARCH 15, 2008 | www.billboard.biz | 3S

REGGAE BY PATRICIA MESCHINO

Reclaiming Reggae Revenue

Jamaican Biz Mobilizes To Bring It All Back Home

he infrastructure of the Jamaican music industry was given greater support when newly elected Prime Minister Bruce Golding proclaimed February 2008 and each February thereafter as Reggae Month.

February was chosen because it is the birth month of Jamaica's most renowned personality and chief reggae export Bob Marley, who ranked as Billboard's second best-selling reggae artist of 2007, 26 years after his death.

In conjunction, the Recording Industry Assn. of Jamaica (RIAJam) held its first Reggae Academy Awards Feb. 24. "Because February is Black History Month and reggae speaks to the historical occurrences of interest to black people, we thought it was a perfect time to bring more interest to what reggae really means," RIAJam chairman Lloyd Stanbury says.

Reggae Month's most publicized events included a six-day Global Reggae conference held at the University of the West Indies, a reggae film festival, two radio station award functions and the Jamaica Assn. of Veteran Artists and Affiliates concert tribute to the Jate Dennis Brown, whom Marley cited as his favortie singer.

As expected, Mariey's music had a signifidate of the significant of the significant of the signifidate of the significant of the significant of the signifidate of the significant of the significant of the signifidate of the significant of the significant of the significant was screened feb. 6 in Jamaica's capital, was screened feb. 6 in Jamaica's capital, Jamaica/Africa Unite concert, sponsored by the Rita Marley Bob Marley foundations, starred Ziggy Marley in a triumphant return to the Jamaicas that significant of the significant

RIAJam sponsored several panel discussions that explored reggae's employment opportunities and potential international earnings, while examining strategies for returning a greater portion of that income to the music's birthplace. An October 2006 article in the Jamaica Observer news. paper cited an RIAA report claiming the reggae music industry (worldwide) was worth approximately \$14.5 billion and Jamaica recovered less than \$500,000 of that sum. "Reggae Month signals a new course; we are not just going to cele brate our culture but we will make our music, which makes millions for others, work for us." says Jamaican Youth Culture and Sport Minister Babsy Grange, who played a crucial role in facilitating the official designation of Reggae Month.

The greatest hope for redirecting reggesciented evenue retrieved with the Feb. 21 public introduction of the United Music Industry of Januaic (LWIJIam), which embodies several organizations including RIAJiam, the Januale Federation of Musicians and the Januale Asan. of Composers. UMI Janua vas initiated in Asan. of Composers. UMI Janua vas initiated in Organ Union/Januale government private sector development program. This summer, the usus industry collective will launch UMI Jan Records, a full-service label that wall sign arisats to exclusive contracts, license songs to other cockuise vomatrics, license songs to other companies, establish its own publishing arm and directly distribute its music in CD and digital formats. The resulting financial rewards

The resulting financial rewards have, with few exceptions, eluded the veteran vocalists, musicians, producers and engineers whose efforts defined the island's signature beat and the pioneering sound system selectors who played reggae years before Jamaica's radio stations deemed the music worthwhile.

"Jamaica depends on foreign companies to distribute reggae and those companies want to maximize profit for themselves," UMIJam CEO Levent Karahan says. A former executive with Sony, Karahan migrated to Jamaica from Germany in 2004 sensing business opportunities; those opportunities, he says, are now

greater than ever. "UMJam Records will approach key accounts like the major companies do and bypass traditional distribution channels," he says. "Almost all distribution will be digital in a few years so Jamaica has the opportunity to control its own channels to the world and gain independence and power."



RILEY'S ROYAL SWEEP Vocalist Wins Big At First Reggae Academy Awards

Feb. 24 at the National Indoor Sports Center in Kingston, Jamalica. Capped at month of musical Celebrations. Based on votes by the nearly 200 members of the Recording Industry Assn. of Jamalica (RIA Jamn), winners were selected in 32 categories sen compassing traditional reggee, dance hall and Jamaican gospel music Cwithic hardres a strong reggaes influence) released between Dec. 1, 2006, and Nov. 30, 2007.

The inaugural Reggae Academy Awards held

The evening's big winner was rising roots regages singer Tarus Riley for his endeasing, enduringly popular single "She's in Royal." It's from his sophomore sins in Royal. "It's from his sophomore sillibilizarid" for peggae Albums charge sillibilizarid" for peggae Albums charge sillibilizarid single sillibilizarid for peggae Albums charge sillibilizarid single sillibilizarid single sillibilizarid sillibili sillibili

Dancehall DJ Busy Signal (Reanno Gordon) won the songwriters award for best dancehall song "Nah Go a Jali," which also earned the best solo male dancehall vocal performance. Stephen Marley's "Mind Controi" (Universal/Tuff Gong) garnered the best reggae album honors, with Marley voted best producer for his debut solo album.

Bob Marley, meanwhile, was venerated with the Reggae Icon Award, which was described by his wife Rita as "the most important award I have received on Bob's behalf." The Reggae Trailblazer Award was

given to Island Records founder Chris Blackwell, while guitarist Ernie Ranglin, 76, was feted with the Reggae Legend Award.

A former Island A&R executive, Ranglin arranged and played guitar on the label's first hit, Millle Small's 1964 ska-ditty "My Boy Lollipop," which Ignited International Interest in Jamaican music. "I am proud to

know I did that for my country." Ranglin sald. With the exception of Riley's sweep, opinions varied reparding the merits of certain honorees. But the most sallent controversy was the exclusion of dancehall artist Mawado, whose explicitly violent fyrics have, curiously, made him one of the year's most consistent himseer. He was defeated in in the most popular artist category by perennial samelar flavorite Beersle Minia samelar flavorite Minia

As a result of this year's successful staging, RIAJam chariman Lloyd Stanbury is preparing a presentation of the event for an international viewing audience. "We think that a well-executed reggae awards show is a prime television product anywhere that people want to watch regues." he says. "The fact that it comes from Jamake a gives it a certain legitimacy. This is a where it should he."

THE BILLBOARD REVIEWS

ALBUMS

FAT JOE

The Elephant in the Room Producers: various Imperial Records

Ralpasa Data: March II During a listening late last year, Bronx-bred rapper Fat Joe called "The Elephant in the Room" a gangster rap album, and that description is accurate. The 12-track set with superb production by Cool and Dre, Scott Storch, Danja Handz and Swizz Beatz, among others, features rhymes about bodies washing up in the Bronx River on "Kill All Rats." Later. Joe unsubtly proclaims "I am a professional/I will cut your testicles" on the opera-based "300 Brolic." There's also the D I Premier scratch-filled "That White," an ode to drug dealing, and "Fugitive" where loc challenges. "Now who's gonna tell me that I can't say nigga?" before going into a repetitive rant of the N-word. Still, not all is grim. The J. Holiday-assisted "I Won't Tell" is Joe's dedication to the ladies, and the siren-laden orate, but it's sure good to "Drop " produced by Beatz hear Del's voice again.-JV would sound great at any

club or party.-MC DEL THE FUNKY HOMOSAPIEN 11th Hour Producers: various

> RANDY JACKSON Randy Jackson's Music Club Vol.

One Producer: Randy Jackson Dream Merchant 21/Concord

Release Date: March II Thus far, the story of this genra-skipping disc has been Paula Abdul's potent comeback with leadoff club track "Dance Like There's No Tomorrow," and rightfully so. In front of 2008 beats, it's a saxy and immediate return to form. If not as headline-worthy. the Joss Stone-sung "Just Welk On By" is easily one of her best songs, a nasty, jostling slab of funk, Lass a cohesiva album than the musical destation of Randy Jackson's A-list address book, "Vol. One" features cameos from Elliott Yamin and Mariah Carey to Ghostfaca Killah and John Rich. If none match tha shaar fire of Stone or the speaker-rumbling fun of Abdul, soul legand Sam Moora, Keb' Mo' and Angle Stone nail "Wang Dang Doodle," and the slack. Southern hip-hop of Crunk Squad and Ghostface's "Like A" has the goods to be a slaepar

hit this summer. Good lookin' out, dawg.-WO

Release Date: March II Del the Funky Homo-

sapien has spent much of the past eight years either off the radar or being somewhat incongruously all over it, as was the case when he took over "Clint Fastwood" on the first Gorillaz record. But his 2008 is looking lively In addition to rumored new albums from Hieroglyphics and Deltron 3030 (1), Del's partnered with Definitive Jux for "11th Hour." The label's tendency toward bottom-heavy fog-thick heats sounds awful nice under Del's syrupy brainiac flow. which goes back to his battle-rap basics here, especially on the slithery "Slam Dunk" and the synthed-up "Hold Your Hand." And for the killer. Zapp-referencing first single "Bubble Pop," Del enlists the twinkle-bell sample best recognized from "Peter Piper," something you probably don't do unless you're serious about your return. "11th Hour" doesn't reinvent so much as reinvig-

THE AFTERS

INO/Columbia

Producer: Dan Muckala

Release Date: Feb. 26

liant sophomore outing. Relentiess touring has made the hand an even tighter unit, as evidenced on "Myspace Girl," a quirky pop celebration of modern-day love inspired by a true story that is becoming an online phenomenon. The title track is a Navar Going Back to OK buoyant anthem with an incredibly catchy melody and potent lyric about not settling for mediocrity, while "Keeping Me Alive" is a gor-NAMES INCUSTORS WHEN USE geous ballad that really shows lead vocalist Josh Havens' gift for interpreting a lyric. This talented Texas-

> grabbing performances and a musical joje de vivre that is impossible to resist.-DEP THE PRESIDENTS OF THE UNITED STATES OF AMERICA

People Ballow

Fugitive/EMI Release Date: March 11 The Presidents of the

United States of American remain hests known for their 1995 selftitled album, and luckily, the

SNOOP DOGG Ego Trippin' Producers: various Geffen



haps his most progressive one to data. It not only features a vintage '80s sound complete with oldschool synths and vocoders, but also finds D-Odouble G pulling triple duty as rapper, singer (1) and one-third of production team QDT. The Shawty Radd-produced "Sansual Seduction" is already a big hit that finds the 36-year-old harmonizing about being "a freak" and "playing in the sheats," while "Cool" reflects on his fame and posh lifestyle both via a talkbox. But there's a refreshing sincerity to cuts like the nostalgic "Can't Say Goodbye" ("You can't take the hood out the homeboy," he instructs) and an ode to his wife, "All Around the World "Throughout the focus is on Spoon and not on mic-hogging quests, although John Legend is a welcoma prasanca on "Nava Hafta Wurry."-MC

After breaking through hand hasn't changed much with 2006's "I Wish in the ensuing decade-plus. We All Could Win." the Af-Instead of songs about ters prove their early success peaches and kitties, bandwas no fluke with this brilleader Chris Ballew is now singing about ladyburgs and French girls, But the sparse, compact formula that led them to success in the mid-'90s remains intact, with the main change, a subtle one in the songwriting. While not as immediately memorable as "Lump" or "Peaches," punchy songs like album opener "Mixed Up S.O.B.," "More Bad Times and the breezy "Loose Balloon" come across as less novelty-like as a result of songcraft. And that's despite a video directed by Weird Al" Vankovic (for based foursome manages to lead single "S.O.B.") and escape the sophomore curse Ballew's occasionally goofwith well-crafted songs, earball lyrics. In an election

JUNKIE XL Booming Beck et You Producer: Junkie XI.

These Are the Good Times Nottwork Release Date: March 11 Producers: Kurt Bloch. Chris Before, Junkie XL was

hest-known for an Elvis Presley remix that made it into some commercials and a bunch of adrenaline music for videogames But his fifth album puts the Dutchman in the company of the Chemical Brothers.

year, it's good to have these

Presidents back.-87

Basement Jaxx and Paul Oakenfold: those rare dance producers who have the artistic fortitude to create a fully realized, addictive longplayer "Booming" still sounds like music to machine-gun an allen attacker by but with the subcultural electricity of a guy who's played a packed Los Angeles nightclub or two, in the current, rock-happy decade. First single "More" is an ode to robotic hedonism with a riot grrrl vocal by Lauren Rocket, and Steve Aoki serves as co-producer on "1967 Poem," a smash-up of metal and trance with a bigroom breakdown There's even ambling pretty Goldfrapp-ian stuff like "Mad Pur-

QUARTET Rabo da Nube Producers: Charles I lovel Dorothy Days ECM suit " with German dance-Release Date: March II Poet Charles Simic's pop duo Electrocute.-KM

way that's uniquely Bibb.

He's also penned a splendid

duet number, "Conversa-

tion " which he performs

with Ruthie Foster, and a

thoroughly catchy love

song, "Pockets." But the

most memorable track is

"River Blues"-there's an

amazing resonance be-

tween Ribb's vocal and the

graceful, minimalist ar-

rangement, both of which

serve to deepen the lyrics'

verse for the liners of

"Rabo de Nube," Charles

melancholy vibe.--PVV

CHARLES LLOYD

Lloyd's latest CD released the week of his 70th birthday, reads, "I hear someone whispering/Without this music/Life would be a mistake" In essence this sums up Lloyd's reflective jazz, presented here live from Switzerland in tandem with njanist Jason Moran, bassist Reuben Rogers and drummer Eric Harland, Lloyd's music is at once lyrical and vibrant, meditative and enthralling. His tenor sax com-

After 2007's "Diamond Days," a personal high-water mark for veteran Eric Bibb, "Get Onboard' offers further proof that he is working at an extremely high level of artistry. Several tunes, including "If Our Heart Ain't in It." "Staved on Freedom" and "God's Kingdom " conflate

ERIC BIBB

Get Onboard

Telarc

Producer Gion Scott

Release Date: March II

tolk, blues and gospel in a KAKI KING

Dreaming of Revence Producer: Malcolm Burn

Release Data: March II Kaki King plays her acqustic gultar like a drum set. literally tapping on it to create percussiva sounds. But she also lays down foundational, virtuosic fingar-picked or fret-slapped rhythmic patterns upon which she stacks everything from electric guitar and keyboard to bass, actual drums and, somatimas, vocals. One would expect a massive wall of sound, but King's arrangements are often airy and minimalist, avidenced bast in the dusty, widascrean "Sad American" and the bouncy urbana "Air and Kilometers." Sha uses padal and lap staal to strong affact, sketching haunting portraits with "Montreal" and the climactic "2 O'Clock."

While King's songs often hew closer to contempo-

rary classical than pop, the patient listener will dis-

cern new colors in these lovaly painted-desert land-

scapes with each listen -SV



busts on the tumultuous

THE BILLBOARD REVIEWS

SINGLES

BRITNEY SPEARS

Producer: Nate "Dania" Hills

might have been a better

comeback than *Gimme

More," as Spears apologizes

for her biatus in moving head.

lines over music with open-

ing line, "I shouldn't have kept

you waiting, but I'm here

now." The uptempo track

oozes catchy electro-bass

thumping beats, lavered

breathy vocals and some-

imes trying-tog-hard-to-be

sexy whispering, especially in

the charus of "Hot hat hat

ahhhh " A backdrop of oper-

atic cries and orchestral

sounds are added for good

measure. Chalk up another

club-frenzied insta-hit.-KT

Writers N Hills M Araina

K Hilson J Washington

Bublishore: cocioca

Break the Ice (3:16)

floats tenderly in his Booker Little homage "Booker's Garden"; and his taragato (a Hungarian folk clarinet) sets "Pamanulan" into dance motion. After the band romps through "Sweet Georgia Bright," a Lloyd oldie from his 1964 recording debut, it eases into a sublime balladic rendition of the Silvin Podriguez title track -00

CHRISTIAN PILLAR

For the Love of the Geme Benchson Touck Married Essential Records Release Date: Feb. 26

Hard-rockin' four-come Dillar has created another winner with this brilliantly textured project. The title track is a fierce anthem showcasing lead vocalist Rob Beckley's aggressive yet accessible vocal style. Some rock singers can be all swagger and little substance, but Beckley is a revelation on each track. He can sparl his way through the raucous "Reckless Youth" and then sound surprisingly soulful on the power ballad "Smiling Down." His vocal presence. combined with the skilled musicianship of drummer Lester Estelle, bassist Michael "Kalel" Wittig and quitarist Noah Henson makes for a thoroughly entertaining record. This fifth studio album spotlights Pillar as a talented rock outfit still on the move -DEP

NEW & NOTEWORTHY YAMMYAL Autumn Fellin'

Producers: Jaymay, Jared Engel, Louis Schefano, Nico Goorie

Rivio Noto Release Date: March II

ERCHND & ORIGINA

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR CONTRIBUTORS: Soohia Baratta Alexandra Cabill Jonathan Cohen

Manal Concepcion, Katie Hasty, Kerri Mason, Jill Menze, Evie Nagy, Wes Onstrosky Dan Cuellette Deboyats Evens Price, Chuck Taylor, Bram Testelman Kristina Tunyi Ohilin Viv PICK >: A new release predicted to he the too half of the chart in the corresponding format

for musical merit. All albums commercially ava

Christoph Green.-JC

release, regardless of chart potential, highly recommended in the United States are eligible Send album review copies to Ionathan Cohen and singles review copies to Chuck Taylor (both at Billhoard 770 Repadure th Floor, New York, NY. 10003) or to the writers in the

may's full-length debut sites throughout the Big Apple serve as quideposts (Central Park Grand Central Station St. Marks Place) as her acoustic guitar and feather-light vocals detail an artsy relationship gone awry. Hor koop and clever wordplay walke a line between the quirkiness of Regina Spektor and the bitterness of Fiona Apple, describing the fallout of her relationship with such seasonal phrasing as, "I miss winter just because I miss when I knew you best * While the xylophonetinged "Gray or Blue" and the solemn, gently swaying 'Sea Green Sea Blue" offer intimate glimpses of unre-

quited love and heartache

the near 10-minute waitz

"You'd Rather Run" is a bit

beauth, worded and "Hard to

Say" borders on ostenta-

tious jazz. It's coffeehouse

music straight from the drip.

and if that's how you take it,

this should do the trick - IM

On 26-year-old Jay

VARIOUS ARTISTS Burn to Shine Seettle, We.

01.27.07 Director: Christoph Green

Trixie DVD Release Date: Fob 19

The fifth installment of this DVD performance series finds Eddie Vedder strumming a ukulele. Ben Gibhard crooning minus Death Cab for Cutie and Kinski destroving our ears, all in a house penged for demolition later that day. That all these acts just happened to be hanging out in their Seattle hometown on the same day reinforces the uniqueness of "Burn to Shine" as does its artful direction by **Dusty Springfield and Tom** lones in the late '60s. The striking overall effect: Brown meets the swinging '60s, with expertly placed experimental flourishes -AC

While Britney Spears' DANDY OWEN media circus continues Beald My Mair (4:25) to stifle the one-time ruling Producer: John Rich Writers: C. Gray, B. Wilson non princess she keeps delivering hits, albeit with help Publishers: Songs of Peer/ Old Baugh Road/Maxine and from the best producers and writers her fortune can huv-Mattie/Rwikenes ASCAP but who cares. Third "Black DMP Records Cherished as the lead out" single "Break the Ice"

vocalist whose distinctive voice propelled Alabama's mega-hit career for decades Pandy Owen stens into the solo spotlight with "Braid My Hair," a poignant single about a young oid fighting a life-threatening illness. Penned by Chris Gay and Brent Wilson It's a touching portrait of faith and strength, and Owen delivers a warm, compelling performance As someone who has spent years raising money and awareness for St. Jude's Children's Research Hospital, it's obvious Owen connects deeply with the storyin fact, all proceeds from the song are donated to St. Jude's. This powerful single is the start of an exciting new chapter I ook for full-length "One on One," produced by Big & Rich's John Rich, in

AMY WINEHOUSE You know the No Good (7:40) Broducer Mark Doneon Writer A Winohouso Publisher: EMI

Universal Republic

Refore Brit had aid Amy Winehouse ceteouited to feme via "Reheb," she was introduced stateside with "You know I'm No Good " which peaked at a corry No. SR last July on the Ron 100 Now with five Grammy Awards in her kitty Universal Republic is wisely reaching back to give this gem deserved props. The embling jazzy treck egeln peredes Winehouse's oldsoul Shidey Bassey-meets-Fila-Fitzgereld vocals amid bleating baritone sax, midtempo '60s production end e crafty tele of e gel whose guy is forgiving of her wendering weys: "I cheated myself like I knew I would/I told you I was trouble, you know that I'm no good" Now that Winshours is a name brand, the secand time around should make "Good "---CT

DAN FOGELBERG Sometimes a Song (3:41) Producer Can Ecoelhera Writer: D. Fogelberg

Publisher: Sacred Circle Mailhoat Decomb Acquistic legend Dan Fogelhero lost a threeyear battle with prostate cancer in December, adding polgnancy to this tender, reflective tune, recorded as a 2005 valentine for his wife Released digitally with all proceeds going to prostate cancer research. "Sometimes a Song* carries the personal tone of the lave note that it is admitting that "sometimes

a song's the only way to

show you my heart will never stray," Fogelberg sings in a lower register and barer than in lilting tenors hits like "Longer." Added layers of comfortable guitar, light bongos and high-hats add a spring to its melodic step. A natent staple for the upcoming wedding season.-EN

TINA DICO

On the Pun (3:53) Producers: Tina Dico, Dennis "Ghettoblast" Alohren Witter T Dico

Publisher: Kohalt Defend Mus/c

Danish-hom UK-dwelling singer/songwriter Tina Directic known in the States for her role in Zero 7 hit "Home," which might lead listeners to expect an electronic bent to her solo stuff Don't look for much of that in fourth full-length "Count to Ten" (April 8) or single "On the Run," which boasts a rich, organic undercurrent of guitars and live drums. At times, producer Dennis Alohren triples her vocals, then overlays with thick-sliced. country-hued harmonies, making a big impact with the melody. "On the Run" isn't as fast as its title insinuates. but makes for a sultry uptempo triple A delight for this talented songwriter. Already a superstar at home Dico has a crisp, accented

voice that demands global

attention -KH

GNARLS BARKLEY Run (2:44) Producer Brian Burton Writers: B. Burton T. Callaway, K. Mansfield Publishers: Chrysalis ASCAP: Warner/Chappell BMI KPM

Downtown/Atlantic/Warner

In 2006, Gnarls Barkley burst onto the non airwaves with "Crazy," a postmodern rumination on mental instability that mixed page out with electronics. The single held onto the No. 2 snot or seven weeks. Back with conhomore album "The Odd Couple" (April 8), producer Danger Mouse and singer Cee-Lo forge ahead with frenetically paced lead track "Run." Reveating less vulnerability and more urgency. Cee-Lo's vocals recall the unrelenting passion of James Brown, an obvious influence The psychedelic track also features a sample from British composer/arranger Keith Mansfield, who worked with

USHER FEATURING YOUNG JEEZY Love in This Club (4:22)

Producer: Polow Da Don Writers: U. Raymond, J. Jones L. Taylor, W. Jenkins Bublisher and listed

LaFace/Zomba After four wildly successful studio eibums with seles

early summer -DEP

toteling 20 million. Usher took e couple years off to regroup. He returns with the promise of an evolved sound, evident enough in first single "Love in This Club " which onens with a dedication to the ladies while yowing to keep it hood. Slow halled tempo end smooth vocals transition to en unbeet hip-hop twist. edding e choopy synthesizer to fulfill the club vibe. A short verse from guest Young Jeezy doesn't add e lot to the overell impact, but et leest scores on the hood quotient, "Love" is a catchy tune with enough fuel to return Lisher to the top of R&B. Already, it's proved its mettle with consumers: brand-new and already No. 1 at ITunes -SR



he Little Mermaid" may take place under the sea, but it's certainly not underwater.

"The Little Mermaid" Original Broadway
Cast Recording enters the Billboard 200 this
week at No. 26, selling 20,000 and grabbing the
highest debut, highest position and biggest
debut sales week for a cast album since "Rent'
premiered at No. 19 in 1996, ("Rent" sold 43,000
in its debut,"

The success of "Mermaid" comes from a strategy that extensively promoted the cast album since last summer, when the stage show did a tryout in Denver, to its Broadway previews and official opening in January, to the album dropping Feb. 26.

"Bringing ["Mermaid"] to Broadway gave us a whole new opportunity to promote the music, and the franchise in general," Walt Disney Records senior VP of marketing Damon Whiteside says.

For starters, the album was available for preorder at Amazon and in theater lobbies, where patrons could fill out a form that guaranteed they would receive a collectible "picture disc." featuring a picture of Ariel, on their copy of the CD.

In addition, promotional collector cards that offered a free download of the song "She's in Love," which was new for the Broadway show, were available from several sources, including street teams, theater lobbies and concierge desks at New York hotels.

A Web site listed on the card took users to a Disney-created portal with the option to purchase the whole album and "Mermaid" content for mobile devices, as well as behind-the-scenes videos of the cast recording the CD.

And theatergoers who bought tickets for any Disney show on Broadway—which includes "The Lion King" and "Mary Poppins"—through Ticketmaster also received one of the download cards inside the envelope when their tickets were malled to them. Ticketmaster also paired with Tunes to e-mail contumers about the availability of the free son.

The Broadway version of "Mermaid" is performed at the Lunt-Fontanne Theatre and features an original score by Alan Menken and Howard Ashman, alongside 10 new songs by Menken and Glenn Slater.

"It's really exciting because it shows Broadway is alive and well," Whiteside says. "It's not just all about our tween music---there are still the classic Disney properties that do well."

Cheetah Tracks

Cheetah Girl Adrienne Bailon is the featured vocalist on "No Me Digas Que No," a new Spanish-language song by urban bachata duo Xtreme. The cut hits a new peak this week at No. 26 on Billiboard's Hot Latin Songs chart.

"No Me Digas Que No" debuted on the Latin Rhythm Airplay chart last November. But the enduring popularity of Xtreme's breakout hit, "Shorty, Shorty," delayed the second single's rise until recently, La Calle Records president George

The track was included as a bonus on last fall's reissue of Xtreme's 2006 album, "Haciendo Historia," which has sold 111,000 copies across both versions, according to Nietsen SoundScan. "No Me Diaas Que No" is a blend

of R&B vocals with Dominican



AILON, center, with XTREME

MONTGOMERY GENTRY'S REBEL WALTZ

Duo Continues Radio Hot Streak With Latest Single

Nine years after breaking onto the country seene with its rebel rock/country sound, hard-charging duo Montgomery Gentry is still giving fans, and country radio, what they want. The Pre-done-some-growing-up single "Back When I Knew It AII" (Columbia Nashville), the first from an early summer album, is off to a rocket-fast start, moving 49-35-28 the post three weeks

on Billboard's Hot Country Songs chart. Country KEGA (the Eagle) Salt Lake City PD Cody Alan says the duo has hit a groove. "These guys have a knack for finding good songs that match their sound well."

Eddie Montgomery and Troy Gentry have scored 12 top 10 airplay singles and three No. Is, including last year's two-week chart-topper "Lucky Man." In all, they have sold 4.3 million albums in the United States, according to Nielsen SoundScan, with their 2002 release "My Town" faring the best at 1.06 million.

Their renegade personas appeal to fans, according to Alan. "How many real maverick artists are left in country music? These guys serve that void perfectly," he says. "Even in a

conservative city like Salt Lake, their music does very well."

But as country KRTY San Jose, Calif., PD Julie Stevens points out, the song is still the key. "The song could have been a hit for a new act, much less for an act as established as these auvs are."

XM Satellite Radio's Highway 16 channel added the new single into heavy rotation."We just loved the song, and because it's the first single from a CD that's not been released yet—and from an artist of their caliber—we decided to run with it from the get-go." Highway 16 music director Jay Thomas says. —Ken Tucker



bachata's distinctive acoustic guiter and percussion. Producer and La Calle VP Sergio George says he was approached by Baillon's management about working on future Spanish-language solo material, but in the meantime, "we just did it as a fun track to see where it goes."

Ballon is in India filming the third Cheetah Girls movie for the Disney Channel. A spokesman for Ballon, who is of Ecuadorean and Puerto Rican descent, says she has been in talks with labels about a Spanish solo release. But her 2008 obligations also Include a Cheetah Girls four.

Zamora says the "No Me Digas Que No" performance video with Bailon, included as a special feature on the album's accompanying DVD, may be reshot for regular video change intation.

—Ayala Ben-Yehuda

Schnuffel Hares Up German Charts

After Crazy Frog, is Europe ready for some bunny business? Croaky-voiced animated rabbit Schnuffel's "Kuschel Song" (Columbia/Sony BMG) has hopped to No. 1 on the Media Control singles charts in Germany and Austria, also rising to No. 4 in Switzerland this week

The song's video features the digital creation in a field of flowers, stroking a carrot while singing a chorus that translates as "cuddle, cuddle, cuddle, you are my sweet little cutiepie." So it's perhaps unsurprising to find that Schnuffel is a product of Berlin-based ringtone provider lamba-the company that spawned the Crazy Frog phenomenon that swept European charts in 2005 (Billboard, July 30, 2005).

Jamba's head of creative office Sebastian Nussbaum and Jamba TV manager Andreas Wendorf wrote and produced "Kuschel Song," while a third employee-who wishes to remain anonymous-provided the digitally distorted vocal. The Crazy Frog records and merchandising successfully

targeted a young audience, but Nussbaum says Schnuffel is aimed at an older demographic, "We wanted to implement a marketing strategy for women aged from their mid-20e umwarde " Jamba released "Kuschel Song" in various ringtone formats

in January, ahead of the Feb. 8 physical single release. It has also created a mobile phone game for the character. We're very proud of the success achieved with Schnuffel," Jamba CEO

Mauro Montanaro says. "He's a genuine Jamba child, conceived and born here. Considering he's only a few weeks old, he can already be warmly congratulated on such an enormous career Munich-based Philip Ginthör, head of Columbia Deutschland/Four Music,

says "Kuschel Song" has sold 140,000 copies in Germany, where an as-yetuntitled album will be rush-released this spring, featuring new material pub-



lished by Jamba.

Ginthör adds that Sony BMG will release the single in more than a dozen countries—including the United States—"during the coming weeks." Local-language versions are being prepared for several markets.

'We are proud to work with Schnuffel and foster a truly international digital entertainment career," Ginthör says. "With the help of all international Sony BMG colleagues, he is poised to become a worldwide superstar-and the song the first global hit for Columbia Germany."

popular play

NOEL **GOURDIN'S** 'RIVER' OF DREAMS

R&B upstert Noel Gourdin's debut single, "The River," was serviced to radio early last year. But it wasn't until it was featured in the Universal Pictures film "Welcome Home Roscoe Jenkins," which opened Feb. 8, that it started to make noise

After garnering 4 million impressions last week, "The River" was the top debut at No. S6 on Billboard's Hot R&B/Hip-Hop Songs. That gave the Brockton, Mess., native the highest start by a new artist since Sean Kingston's "Reautiful Girls" onened at No. 53 on the tally last June.

"I wrote the record at the beginning of 2005, but when I saw the tralier to the movie last year, I was amazed at how close to it the song was," the 26-year-old Gourdin says about the Kay Gee-produced track. That record is near and dear to me herause it encompasses me as a man and an artist. I'm all man but I'm not afraid to show my vulnerable side."

"The River" will also appear on Gourdin's as-yet-untitled debut elbum vie Epic Records, tentatively due in the second quarter. It features production from Trackadixx, Rlack Reetles, Rven Lesile, Butta, Vidal and Dre, and Raphael Saadig. who is the sole guest featured on the set so far. An accompanying video for "The Piver" will be shot in the following weeks.

While the marketing plans are still in the development stage, Gourdin will embark on a national promotional tour at the end of the month that will include radio appearances and showcases in all mejor cities, according to brand director Courtnev Adams. The label is also developing specific digital strategies alongside iTunes and satellite radio. "This elbum is ell about true emo-

tions. It's about true stories and loving life and taking responsibility for one's actions. Just timeless music," Gourdin says. "I feel very honored and blessed." -Mariel Concepcion



ASHFORD & SIMPSON: Still In The Groove Nickolas Ashford & Valerie Simp-"remix" concept came into

> son have penned a slew of R&B/ pop classics. "Ain't No Mountain High Enough" and "I'm Every Woman" are just two of the hits they've written since breaking through in 1966 with Ray Charles on "Let's Go Get Stoned." But the married team managed to keep a few chart-hot singles for themselves A compilation of their seminal R&B and dance singles released between 1973 and 1981

is captured on the two-disc "Ashford & Simpson's the Warner Bros. Yeers: Hits. Remixes & Parities" (Phino

> Records, Feb. 26). It debuts at No. 21 this week on Billboard's Top Electronic AIbums chart.

The duo released nine WB albums that included such percolating dance grooves as "It Seems to Hang On" and "Found a Cure." And thanks to Simpson's brother Jimmy-who began extending the duo's album tracks for

dance club D is-the

The Johnny "D" DeMairo-produced compilation actually led Ashford & Simpson to alter their performance of one song, "Stay Free." "We rearranged our arrang

Disc one offers a 14-track set of

original hits and several songs orig-

inally issued as promo-only 12-inch

remixes ("Send it," "Top of the

Stairs"). Disc two finds Tom Moul-

ton, Joey Negro and other top

remixers putting their own spins on

eight of those A&S tracks.

because we liked this remix so much "Simpson says, "With Johnny D's vision, these remixers were respectful of our original songs." Beyond performing, Ashford &

Simpson still operate New York eatery/club the Sugar Bar, are composing songs for a musical adaptation of author E. Lynn Harris' novel "invisible Life" host the infomercial for Time Life's new "Uptown Saturday Night" R&B/dance collection and saw newcomer Ryan Shaw earn a Grammy Award nod for his cover of their "I Am Your Man "

With a writing wish list that includes Mary J. Blige, Ashford says the duo is "willing to jump into that pot. We're just weiting for that phone call." -Gall Mitchell



CHARTS



IE'S ON 'FIRE



Over the Counter GEOFF MAYFIELD gmayfield@billboard.com

Disney, Eagles Labels Top Billboard Indie Recaps

How does one define an independer label? As indie labels and majors as semble for the annual South by South west confab in Austin, Billboard salute successful independents by two differ



Ever since Warner Bros, bought a stake in Tommy Boy in December 1985, Billboard has defined independent releases by sales channel, but in recent years, some indie labels prefer to define a com-

pany's independent status by ownership. In the days when Warner Music Group held equity in Tommy Boy, most of the label's releases were sold by independent distributors instead of going through Warner Bros. and its distributor WEA.

Conversely, an increasing number of independently owned labels made sales deals through the distributors that were

	Top Independent Labe	
Pos.		orted T
1	ERC	(1)
2	PEARL	(1)
3	NEW LINE	(4)
- 4	KOCH	(21)
S	A MERICAN GRAMAPHONE	(2)
- 6	MAGACY	(30)
7	BROKEN BOW	(3)
- 6	ATO	(7)
9	HICKORY	(2)
10	MERGE	(\$)

owned by major-label conglomerates, while Sony Music took equity in indie distributor RED and Warner Music launched its own independent wholesaler in Alternative Distribution Alliance. To sort out this maze, Billboard de-

termined that an album or single was independent if it was sold through independent distribution. Titles sold through major distributors were not. Nielsen SoundScan used that same criteria when it set up shop in 1991.

More recently, the American Assn of Independent Music asserted that any label not owned by one of the four major conglomerates should be considered independent. For the second year in a row, Bill-

board uses the occasion of its SXSW spotlight to recognize the leaders in both categories A new player leads the independently

Top Independently Owned Labels			
	LABEL	(Charted Titles)	
	WALT DISNEY	(28)	
2	HOLLYWOOO	(18)	
3	ERC	(1)	
- 4	CURB	(7)	
5	BIG HACHINE	(4)	
6	PEARL	(1)	
7	ROUNDER	(6)	
- 6	RAZOR & TIE	(12)	
9	NEW LINE	(2)	
10	WIND-UP	(5)	

distributed camp on the strength of one album sold at one retailer. The label is ERC, and the "E" stands for Eagles, Sold only through Wal-Mart-but also resold by independent and chain stores, too-

the band's "Long Road out of Eden" was the top-selling title on Top Independent Albums in the 12-month tracking period that began with last year's March 3 issue.

ERC ranks third among indie-owned labels behind two Disney Music Group logos, Walt Disney and Hollywood, respectively. Those same two labels, in the same order, led this field a year ago.

All three recaps are based on Nielsen SoundScan data and were compiled by Billboard charts manager Anthony Colombo with assistance from fellow chart manager Alex Vitoulis.

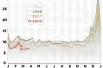
The Independent Albums and Independently Distributed Labels recaps reflect units sold for each week a title appeared on our Top Independent Albums chart during the tracking period. Similarly, the Independently Owned recap ranks labels according to units sold for each week their titles appeared on the Billhoard 200.

Pes.	TITLE	ARTIST	IMPRINT/LABEL
1	LONG ROAD OUT OF EDEN	Eagles	ERC
2	THE ULTIMATE HITS	Garth Brooks	Pearl
3	HAIRSPRAY	Soundtrack	New Line
4	CHRISTMAS SONG	Mannheim Steamroller	American Gramaphone
5	ELLIOTT YAMIN	Elliott Yamin	Hickory
8	RELENTLESS	Jason Aldean	Broken Bow
7	ROUGH AROUND THE EDGES: UN FROM HUDSON SOLARE GARDEN	Dana Cook	Comedy Central
8	ONCE	Soundtrack	Canvasback/Sony Music Soundtrax/Columbia
9	IN RAINBOWS	Rediohead	TBD/ATO
10	WE THE BEST	DJ Khaled	Terror Squad/Koch

Market Watch A Weekly National Music Sales Report Weekly Unit Sales Year-To-Date

7.955.000 1380,000 20,193,000 This Week 7.973.000 1190.000 21.362.000 -0.2% -0.8% 8.497.000 B17.000 16.238.000

Weekly	Album Sales	(Million Units)
25	- 2006	



-11.8%
000 26.6%
000 -36.9%
000 13.4%
700 -56%
corrects equivalent

7	_	82.1 million
a (72.4 million
		PE minor

SALES BY ALBUM FORMAT					
CD	73,699,000	61,027,000	-17.2%		
Digital	8,128,000	11,042,000	35.9%		
Cassette	77,000	24,000	-68.8%		
Other	163,000	261.000	60.1%		

For week ending Harch 2, 2006, Figures are rounded. Compiled from a national sample of netal store and rack

Current Albums

Distributors' Market Share:

02/04/08-03/02/08

■ UMG ■ Sony BMG ■ WMG ■ Indies ■ EMI





THE Billboard 200

6					
The state	WEST STATES	19834	ARTIST	Title	CORNEL
0	THESE	1	JANET	Discipline	
0	SEW	n	ERYKAH BADU	New Amerykah: Pert One (4th World Wer)	Т
3	1 1	4	JACK JOHNSON	Sleep Through The Static	
0	HW	'n	WEBBIE	Sevege Life 2	
ŏ	2 2		ALICIA KEYS MIN. 1931 PAGE 18 80 +	As I Am	
ŏ	14 11	E		Montana 2 (Soundtrack) Mest Miley Cyrus	
8	31 52	31	CONTRACK CANAGEMENT SOUNDTRACK CANAGEMENT SOUNDTRACK CANAGEMENT SOUNDTRACK CANAGEMENT SOUNDTRACK	Once	ì
Ö	_	31	SOUNDTRACK	1999 - COCTREEN (13'20) -	ì
U		۳	SARA BAREILLES	Juno	ı
9	7 21	22	AMY WINEHOUSE	Little Voice	ı
10	3 2	51	ENVERSAL REPUBLIC ROSAZES USING (TO SE)	Back To Block	E
11	9 9	11	MARY J. BLIGE WATERACH SCHEN CHOTHS HEA (12 88) #	Growing Palne	
12	10 7	71	TAYLOR SWIFT	Taylor Swift	6
13	HEW		SHAWTY LO	Unite in The City	
14	5 10	4	SOUNDTRACK	Slep Up 2: The Streets	
15	11 6	4	SHERYL CROW	Detours	
16	12 15	72	KEYSHIA COLF	Just Like You	ř
0	HEW	ř	DOLLY PARTON	Backwoods Barbie	
18	13 13	4	CHRIS BROWN	Exclusive	P
18		17	COLBIE CAILLAT	Coco	
-	21 27	F	DAUGHTRY		85
20	19 15	87	SOUNDTRACK	Daughtry	ř
21	15 26	13	KIDZ BOP KIDS	Alvin And The Chipmunks	٩
22	4 -	2	#ACDR 6 TIE 89112 (18 98)	Kidz Bop 13	
23	22 19	17	GARTH BROOKS NAME 21 1 (25 SECTION CO. 4)	The Ultimale Hits	E
24	23 25	10	VARIOUS ARTISTS	LOOMBA (STEECAPITOL (18 SE) NOW 25	
25	24 30	30	JONAS BROTHERS	Jonas Brothers	
20	HEW	×	ORIGINAL BROADWAY CAST RECO	ORDING Dieney's The Little Mermeld	
0	89 100		PAGE KATE VOEGELE	Don't Look Away	
28	26 23	10	ROBERT PLANT ALISON KRAUSS	Raising Sand	ľ
29	20 32	2	SOUNDTRACK	Acrose The Universe: Deluxe Edition	
30	25 26	10	CARRIE UNDERWOOD	Carnival Ride	E
31	28 33	i.	SUGARLAND	Enjoy The Ride	E
32	20 42	F.	LUPE FIASCO	Lupe Flescore The Cool	ı
33	26 46	12	151 8 1554 AT ACT (3003191 AS (10 00)	Love Hate	
100	25 17	H.	LENNY KRAVITZ		
34	20 11	Ľ	EAGLES	It le Time For A Love Revolution	L
38	27 16	l"	FERGIE	Long Road Out Of Eden	
36	33 31	T	WELL I AN ARM DETENSORPE GOLSBOOKS \$12 80.	The Dulchess	E
37	17 4		VARIOUS ARTISTS	2005 Grammy Nominees	
30	16 5	•	HERBIE HANCOCK	River: The Joni Letters	
39	45 63		BUCKCHERRY ELEVEN SEVEN 100031 ATLANTIC (13 98)	15	E
40	42 38	23	RASCAL FLATTS	Still Feele Good	E
9	HEW		THE AFTERS	Never Going Back To OK	N
42	5 -	2	CHRIS CAGLE CAMPIL NASPYELL 00100 (10 00)	My Life's Been A Country Song	
3	52 43	11	JAHEIM JAHEIM OVING MILL LATE AND C 377532-95 (19 80) LINKIN PARK	The Mekinge Of A Man	
44	41 53	4	LINKIN PARK	Minutes To Midnight	E
45	38 35	5	BIHANNA	Good Girl Gone Bad	ŀ
46	29 37	E	RADIOHEAD 150 7 (C) 100 000001 (13 00)	in Reinbows	Ñ
47	39 43	F,	ONEREPUBLIC	Dreaming Out Loud	
•	35 43	H	GOLDFRAPP	Seventh Tree	
36	55 49		JORDIN SPARKS	Jordin Sparks	
9		H	SOUR IA BOY TELLEM		
50	47 55	22	COLLEGRACE GOLDEN GOLDEN (13 88)	souljeboytellem.com	1
			OARD 200 ARTIST INDEX	SOVERNEY 104 COLDE CALLAT 14	D.

	The pittorn's
	"Falling Slowly"
	scored the
	Academy Award
	for best original
	song, in the
	post-Oscar glow,
	the allows nots
	its best sales
	week (47,000)
	and a new
ı	chart high.







	Duo easily
ı	scores its best
ı	career chart
ı	ranking and
	its highest
ı	sales frame
ı	(15,000). That's
	light years
ı	beyond its
	previous high
Į	of 7,000,
1	when 2006's
1	"Supernature"
ı	made its debut.
ı	

WEEK	34	2 weeks	MEETE DISCOUR	
51	34	20		
12	48	44		
13	46	54		
14	50	39		
15	43	45		Ì
16	40	34		
17	49	51		
18	59	47		
	60	58		

60	53
61	5
62	3:
63	1
64	30
66	61
0	1
67	50

69	65	21
70	63	62
0	•	(W
0		CW
73	70	80
0	•	CW
75	57	63





ant Take	
and	
st	ľ
me	в
. That's	
rs	
ts	
high	ľ
06's	ľ
eture"	
debut.	
	В
	8

THE STATE	2 weeks	MEETE ON CHIL	ARTIST SEPRET & NUMBER / SECTIONATION LABEL (PRICE)	Tille
34	20	4	KENNY G	Rhythm & Romance
48	44	121	NICKELBACK	All The Right Reason
46	54	20	PARAMORE FUELD BY RAMEN 1500 12" AG (12 98)	RIOT
50	39	5	HANNAH MONTANA	Hennah Montane 2: Non-Slop Dance Perb
43	45		VARIOUS ARTISTS	Radio Disney Jams 11
40	34	1	VARIOUS ARTISTS	WOW Gospel 200

•	50	39	5	HANNAH MONTANA WALT DISTRIN DOLLOW 175 951	Hennah Montana 2: Non-Slop Dance Perty
,	43	45	•	VARIOUS ARTISTS	Radio Disney Jams 10
3	40	34	3	VARIOUS ARTISTS WIND CONSESS CARSES CARDIFFERNITY TO	290 ZOMBA (18 98) WOW Gospel 2008
1	49	51	22	J. HOLIDAY MUSIC LINE THEM CAPITOL (12 88)	Back Of My Lac
	59	47	120	CARRIE UNDERWOOD	Some Hearts
,	60	58	25	KENNY CHESNEY	Just Who I Am. Poete & Piretes
,	53	41	41	MAROON 5	il Won't Be Soon Before Long
ı	54	71	5	VAMPIRE WEEKEND	Vampire Weekand
2	37	55	16	CELINE DION	Taking Chances
3	19	-	z	JIM JONES	HARLEMs American Gengster
	32	20	4	K.D. LANG	Watershed

NONESCON FRANCISMARRIER BROS (18 58)	Contained
MICHAEL BUBLE NAME (FIRST STRATE STRA	Cell Me Irresponsible
STELLAR KART WORD CHAR SALES AND AND BOOK (12 00)	Expect The Impossible
MANYE WEST	Graduation
FOO FIGHTERS	Echoes, Srience, Patience & Grece
KID ROCK TOP DOG ATCASTIC PROSAGE AG (18 98)	Rock N Roll Jesus
SOUNDTRACK	High School Musical 2
PILLAR ISSUEDIC INCOLUENCE	For The Love OI The Game
LEFLAND	-

0	20	MARVIN SAPP	Thirsty
		CHERI DENNIS	In And Out OI Love
7		BULLET FOR MY VALENTINE	Scream Alm Fire
4		RAHEEM DEVAUGHN	Love Behind The Melody
9		SOUNDTRACK	Hannah Montana
8		JAY-Z SIII » HELLETEF AM 0100219 (ID,AMS 13 BS)	American Gengster
6	115	LED ZEPPELIN	Mothership
ï		SIMPLE PLAN	Sisson Blan

4	~	30		DISSANDICER BYOMS LONGREAU CLASSICS GROUP (25 DD	CDOVO: 4
2	75	90	19	SEETHER MAD-UP 13127 118 90:	Finding Beauty In Negative Spaces
13	74	76	11	KIRK FRANKLIN 10 YO SOLL GESTO CINTOC YETTERSONIA (18 NO)	The Fight Of My Life
14	82	99	90	THREE DAYS GRACE	One - X
15	09	00	17	SOUNDTRACK	Across The Universe
0	88	109	ān	SEAN KINGSTON BITTOLS HEIGHTS RECOVERED TOURSE THE REL	Seen Kingston
17	73	77	10	BRITNEY SPEARS	Bleckout
8	77	82	12	BIRDMAN CASH MORENGANGREAL MOTOWN ELEGEN SMAG (10:00)	5*Sturna
19	84	92	13	TRACE ADKINS	American Man: Greetest Hite Volume II
ю	61	88	12	MARIO SRLUNCING SIGNAG (18 98)	Go
	-		100	MATCHBOX TWENTY	

91	79	85	22	MATCHBOX TWENTY	Exile On Mainstream	
92	72	72		NATASHA BEDINGFIELD	Pocketful Of Sunshine	
93	71	50		SARAH BRIGHTMAN	Symphony	
0	102	83		BRAD PAISLEY	5th Gear	
95	95	34	27	CASTING CROWNS	The Alter And The Door	
96	101	98		JILL SCOTT	The Resl Thing: Words And Sounds Vol. 3	
0	HE	•	i	LIZZ WRIGHT	The Orchard	
0	120	121	26	LIFEHOUSE CONTY CONTACTOR (17 60)	Who We Are	
			-	CRAIG MORGAN	1 mm dec 4 mm	

JASON ALDEAN GARY ALLAN	161 109 113 118	ENTARY BACULES BEACH HOUSE THE MATLES BACKHA BEDRIFFELD BETONICE	155	CHRIS BOTTS BOW WOW B	138	BULLET FOR MY VALENTINE CHARGE CHARLE		KENNY CHESKEY KEYSHA COLE DANE COOK USS CHEADOREZ DEI PASTO DURANQUET DE ALFREDO	120	CHERTOFINS RIVEEM DEVINES CELINE DEVI DJ SKRIBULE DPARCHFORCE	70 62 150	PENT PENGE VICENTE PERANNOEZ LUPE RASCO.	127 50
----------------------------	--------------------------	--	-----	--------------------------	-----	---	--	---	-----	---	-----------------	--	------------

		RIG NOCK	69	LE.
JANET		NOT BOY KIDS	22	LΕ
HYCLEF JEAN				
T HOUSEN	52	KANAS DE LA		
JACK JOHNSON		SIERRA	112,184	
JOHAS BROTHERS	25	ALISON KRAUSS	200	51
JMJOURS	63.	PENNIA MANALE	34	

THE Billboard 200 MAR

T	ARTIST	15	- E		D MI	Title		ARTIST	15	. 10	
Let II	TIM MCGRAW	2 HE	191	A.	8 22	Not Fade Awey	DISTRIBUTING LABEL (PRICE)	MANUAL HUMBER / DISTRIB	36		Ц
	SHELBY LYNNE hart & I Mile Lo	24		11			SAL MARKETS COSIZE EX STANSUELS (13 SE	Andreas Most SPECIAL MAIN	ä	_	_
ovin': Inspired By Duety Springfi	CAT POWER			-		Te Ouiero	-THE PELEVISA (13 Ste	STHESCO SOAD 15221-EW TE	ш	9 131	
Jukel old Out At Medison Square Gard	Mr\$1000 TSP (15 BB)	110	153 1	A Stark exclusiv	100	Famous	77 IGA (13 98)	LANGE THE SERVEN COSOTT IGA	ш.	1 133	
old Out At Medison Square Gard		166 11	154 1	cellecti	27	Journey Through Hitsville USA		OYZ II MEN	10	2 180	į
Heirsp	SOUNDTRACK	112	165 1	the ma loyand	· 31	Them Vs. You Vs. Me		INGER ELEVEN	а	1 100	
Another Cour	TIFT MERRITT	. 1	150	the 500	11	Greatest Hite	01(1.50-4.	CEITH URBAN	15	5 75	
Starting N	CHUCK WICKS	26	167 1	200 for	1	Enchanted		OUNDTRACK		3 -	į
Me	BRUCE SPRINGSTEEN	79 77	159 1	Sime si	18	All That is Within Me	9.14)	MERCYME		3 69	
Home At I	BILLY RAY CYRUS	141	169 1	_	1 10	Songs 4 Worship: Country	STS	ARIOUS ARTISTS	1	E 130	
Comat	SKILLET	180 17	100	10	100	Living Hard	1	ACLEC (SUS) (17.98)		4 91	
	THE BAVEONETTES				122		NACK (13 98)	ACA MASHANLE COURSESNAMEN.	100		
Luet Luet L	DRAMA	- 1	181 1	1	- 100	Rebe Duete	16MSN 113 984	PAZ DE LA SIERR		2 65	
Gangete Onlig: The Alt	COAST WINTLE WILANTIC 185852/85 (18 98)	138 18	182 1		20	En Vivo Desde El Auditorio Nec				-	
Lost & Fo	LEDISI VCP.L lieses vit rie sej	111 10	163	Sale pri	■ 57	Flyloet	A (12.90) %	LYLEAF	162	0 123	
See The Morn	CHRIS TOMLIN	159 📅	164 1	Target I mente	83	Girle And Boye	ELSON Sold 111 bb	NGRID MICHAELS	100	63	
Cu	50 CENT	140 23	168 1	Oscar-6	- 6	imbalend Presente Shock Veiwe	"WTERSCOPE 000304" IGA (13 00)	TIMBALAND	40	94	
Total Dance 2	DJ SKRIBBLE	155	166 1	sovendb post pa	- 10	If You're Going Through Hell	NS	RODNEY ATKINS	H	7 11	
Thie Morr	STEVEN CURTIS CHAPMAN		107	work a		e Demon Berber Of Fleet Street	Successive Trade :	OUNDTRACK		2 100	
	BREAKING BENJAMIN		168	8, 107 :			HER BROS (25 90) OWEGINEY TOOK.	CASSUS + 3645 TO WARREN BR			
Pho	EDDIE VEDDER		1000		1 53	Live From Philodelphia	65 EUSONY MUSIC (14 98) +	CID D. COLUMBIA 21265 DOS	1		٥
Into The Wild (Soundtr	MONEY WITCH IN THAT THE SELECTION OF THE	156	169 1		On	Todo Cambio	(14 (4)	CAY BWG ASKITE 70272 (16:00	22	5 111	
All The Lost S	JAMES BLUNT	139 21	170 1	-	18	Ultimete Santena	BA 06293 FMS (13 58)	ANTANA	20	100	
Duele Fnende & Lege	ANNE MURRAY	125 7	171 1	. 10	20	1 Am	CHELE	CHRISETTE MICHE	37	95	
The Best Demn Ti	AVRIL LAVIGNE	132	172 1	24	8 1	B'Dey	rante of th	BEYONCE	73	121	
An	JOSH GROBAN	101	173 1	(2)	. 155	Face Off	DATA DION	OW WOW & ONLY	12	111	
				formal	- 200	The Heroin Diaries Soundtrack	SUNY 80/5/C (11 50) #	BIXX: A.M.	H	14	
One Cell in The	A FINE FRENZY	_		aftern	100	Ultra Denne 09	STS	ARIOUS ARTISTS		16	
	VIOUN 71/05 (12 58)		20 1	Dylan's artists,		Ultre.Dence 09 e From Medison Squere Garden		173A 1506 - 15 59 c		-	
La Vida Es Un Re	UNACHES LATER BEREISS 117 SS *	IIA III	176	Junior'	- 100					5 100	
H	CHRIS BOTTI COLUMBIA COLOR SONY MUSIC (15 50) ¥	122 23	177 1	Race Ji	P	Para Siempre	IANDEZ 2 (15 98)	ON THE PERNAND	14	2 15	
Trey	TREY SONGZ	170 21	176 1	Parker,	16	The Reminder	WITHSCOPE CONNECTION (TE SE)	EIST HERNYTHEE POLYDON WITHE	ш	0 70	
D RAMIFIEZ Lustos Montados Y Arms	LOS CHEADOREZ DEL PASITO DURANGUENSE DE ALFREDO	134 (179 1	enchisk	61	Frank		MY WINEHOUSE	15	67	
I'm Not D	PINK (2790) 6033937048A (18 98) +	146 (1)	180 1	through Charles	10	e Best Of Andree Bocelli: Vivere	MINERSAL CLASSICS GROUP (10 St) +:	ANDREA BOCELLI	18	61	
Some People Have Real Proble		127	101 1	starts o	- 3	Lost Highway	IS UNION CONTROL (13 NO.		17	100	
Historie De Un I	VICENTE FERNANDEZ		182 1	4,000.		TimesTen Years Of Oodsmack	Qood Times, Ba	ODSMACK		1 111	
Situal Si	THE KILLERS		183			WOW Hay 2006				7 113	
	K-PAZ DE LA SIERRA				100		STS ENTEGRITYEM CMS \$8877 SPARROW (18 S	CRE CORE PROVOCAT INTEGE			
Capaz De Todo Po	0/5A 751130 (65 112 98)	135	184 1	100		22 More Hite	1590x113391	CA MESONALE ENCYCHICANON	RIV.	5 93	
Beck To The Trapho	CLAN SCHOOL ASSESSMENT CONTROL OF THE SON	171 10	185 1	100	335	All Right: Masters Of Jazz Piano	STS Upright, Grand An	ARIOUS ARTISTS	90	WS	
Hell	CZAR SOLICE KINCLAN ATLANTIC SINSSIE AS (18 80) HELLYEAH JOHN CHARLING MISSO (19 80)	199	168 1	10.3	4	Avenged Sevenfold	ENFOLD	VENGED SEVENFO		5 130	
The Wey Of The	FIVE FINGER DEATH PUNCH	- 3	187 1		E 2	Continuem	AL COMMUNICATION AND AND	OHN MAYER	177	2 114	
I Vol. II: Memonee Of An Immig	WYCLEF JEAN COMMANDER OF THE SECONDARY	150 11	166 1	des de		Everything le Fine	T ADD WITH THE RE	OSH TURNER		100	
Relent	JASON ALDEAN		189 1	House !	-	Love	EMSR (13.98)	HE BEATLES		10	
	VARIOUS ARTISTS		190 1	best we lands a	200	The Real Testament	(18.54) +	PLIES		124	
ANALISAMOS (18 98)	(Millional BMS (Fruit)(SC MARK) find (SIGUP UNIVERSAL 2018), 10		L/	with 4,	100		SEREMANE	SECONDHAND SER			
	N. ALTERIAL PRODUCT SECTION/ERSAL MOTERNS COTTON TUNNED (12 88	-	191 1	also sta	403	A Twist In My Story	ET WEST (13 59) *	ASSESSED PROPERTY AND A	2	-	
Attitude Adja	PASTOR TROY	- J 2	192 1	No. 5 o	3	The Bedlem In Opliath	15 (12 88)			87	
NYe Fi	PETE ROCK NATION TRIBUSES 125* (12 50)	- 18	100		92	La Mejor Coleccion	17 59 1	MARCO ANTONIO S	2	0 146	
NO BENTRAND DALEN The Swell Se	CLEN HANSAND AND MAINETA VICLOVA WITH MANA TUHKANEN AND	. 10	1		16	Vs. Yandel: Los Extreterrestres	EL Wi	WISIN & YANDEL	17	166	
Devo	BEACH HOUSE	. 6	196	A 57,98	33	st Hite Volume One The Singles	LLS Gree	GOO GOO DOLLS	10	160	
Inhuman Ramp	DRAGONFORCE		196 1	at Tarp	800	Crazy Ex-Gittriend	REDY	MIRANDA LAMBER		1 141	
	CED 1 TANK LAN		197	a 27% j	-0.3			ATALIE GRANT			
Elect The D		100		owners	100	Relentiese	646	ABIOLIC ABTICTO		61	
м	SCARFACE MF 4 2007 4 1111 EMPLETOT 221775/METCHW (18 69)	163 13	198 1	work o	14	Bella Luna				WB	
How You I	POINT OF GRACE WORD CORE MITORS AND REAL ERICS (18 18)		199 1	feethce studio		Boye Like Girle	RLS M390 (11 00)	OCEMBER (5572) SOME MUSIC I	*	9 121	ì
undred Miles Or More: A Collect	ALISON KRAUSS A. H.	100	200		0 36	Mode Of Bricks		KATE NASH KTOKSEVEN ORSSENSA (S	1 5	1 545	è

MAR HOT 100 Billbeard

		2 1	1	TITLE Artist Page 15 - 1000 00 000 - 1000 00 000 000 000 000			5 25
			00	TITLE Artist MEMORIA CONSISTENCE LOVE IN THIS CLUB LINE Featuring Young Jeany	PARE PARE	"Once" balled's:	100 CO
2	51	83		THE GAINER (ARRPLAY POLOW OR DOR IN PARTNORD, JOHNS, TRYLOR, JUSTINIS) @ LIFACE JOHNSA	1	Academy Award Irlames for best	S8 55 J
	1	1	и	D) MONTAY (TEXLARE M HEMPHREYER HAUM)	1	eripinal sang	37 80 85 €
	2	2		WITH YOU Chris Brown STANSATE A PUTTIN MS EARSES TE HERMANSEN E LIND A BLORELLIND) O JAYE 23MA	• 2	translates to a No. 20 entry	81 82
	3	3		DON'T STOP THE MUSIC STANSATE IT E HERMANSEN IS ERINSEN TO ARREYN JACKSON: (B) SEP-CET JAN'EDJAG	3	on Not Digital	€ 68 68 €
1	4	5	0	LOVE SONG Sera Bareillee	H 4	Songs (41,000 describado	63 71
7	13	23		NO AIR JORGIN Sparke Duet With Chris Brown ne universide to those of the state of t	6	LUB 199%).	0
	8	6	1	APOLOGIZE Timbaland Featuring OneRepublic	2		(D) 73 80 7
	5	4	ř	NO ONE ATTEMPT DESTRUCTION OF STATE OF	E 1	As Janet's set crowrs the	63 57 53
d	9	10	F	INDEPENDENT Webbig LIF Phat & LIF Boosie		Officered 200	65 78 7
1	7	7		MEMBER DIE THE THESE DE GRADINETH VERMELL IN THATEN) SENSUAL SEDUCTION SECOL GRADUAL SEDUCTION SECOL GRADUAL SEDUCTION GO COORPETILISATION GO COORPETIL	7	lead single also surpes (\$3-19),	75 78
5	12				11	Sparring her	78 87
	10	9				biggest digital sales week	
			ä	SORRY CALL IN FLOOR OF 12 1000 E NEL SOR IM FRECERNISCH Bucke, herry Griffen FFC Akt, in FLOOR IN FLOOR IN FLOOR IN FRECERNISCH Buck Australia Buck Buck Buck Buck Buck Buck Buck Buck Buck Buck Buck Buck Buck Buck Buck		(81,000 down-	
)	18		И	SEXY CAN I Rey J & Yung Berg VIDER AND SEXY CAN I Rey J & Yung Berg VIDER AND SEX OF J CAN I SEX	13	loads), up 96%.	66 87 69
	11	11		A RAMATO T MANES (IS IN CARCUS A RAMATO T JAMES) 8 HOLLYBOOD	11	Trans	69 69 88
	8	8			0.00	No.	70 64 54
)	28			JAPPE N. MODERON, NOTHING RECOMET DRAWARS THOMAS. DECEMBER OF THE DAY DECEMBER OF THE DAY	16	8007	79 82
	15	18	м	R RUDRE M SHENDER HAS SHENDER OF BEAUTISTON LINEAR PARKS	• 10	51	20 80 - 21
	14	15		LIKE YOU'LL NEVER SEE ME AGAIN AND SEE SEEN SEED SEED SEED SEED SEED SEE	12	Both Carey's jump (12-8) and	2 83 g1
)	53	60	14	GREATEST FEEDBACK James GALLERS (MARKET COMMENT)	18	Usher's (15-10)	20 78 79 7
	19	18	ī	SUFFOCATE J. Holiday C STANAST CA STERNATI MASH. GO WITE LAST CA.	18	in their third week each as	20 83 84
	17	12	1		m 6	Het 100 Airplay	78 49 42
	18	13			1 12	mark the quickest trips to	20 81 88
	20		ř	REMARKS (1980 (FROM) BO BE BECKER CHRESCHE REPORTS		that list's too 10	78 74 73
ı	34		١	TOUCH MY BOOY Marish Course	20	since Beyoncii's "Déjà Yu"	79 70 63
	21		ł	C STEMPAT TEMPS HIM CAPET HE CAPETIC A STEMPATETMASH C JOHNSON BILAND KOJAG	-	zoomed 15-10 la	20 20 - 3
				BUBBLY Control Control Water Reports Control C	= "	its second frame in July 2006.	100
	22			PARALYZER Finger Eleven (2000 - 10008 FINDER) STOP AND STARE OneRepublic	- 0		B1 71 87
	28				20	Though now	O 87 87 9
	24				24	10-week reign of	© 88 92
4	30			ALL-AMERICAN GIRL Gene Underwood B MISTA ALL PODE 1907 S LOUIL ACE A SOULTY B ARISTA MASTA MANUFLET	20	No Mide's "Leer"	84 77 64
	23	-		SWEETEST GIRL (DOLLAR BILL) Wyclef Jean Feel Akon, Lif Weyne & Nie	12	third-inspect for	© 89 B1
	25	31		WHEN YOU LOOK ME IN THE EYES Jones Brothers JANUS IN JONES JUDIES JUDIES IN JONES BE JUDIES OF PUBMICUM BOTTO BY HOLLTWOOD	25	Simples on after	∞ •••
)	42	50		DEY KNOW Showty Lo BALIS BEATS (IC BALASES) 6 DEL ASPACIAN	32	Yourself" (U)	87 85 75
	27	27		JUST FINE Mary J. Blige COTTOURN 19/25 PM. OF J. COTTOURN PM. ENGINEER LIMITER OF MARRIAGON SETTIMENT OF THE MARRIAGON SETTIMENT	22	and there executed	(C) HTV
)	37	40		CRYING OUT FOR ME Morio POLOW DIX DOS 12,0005.3 CAMERORE WILLIAMS) © 340.5 TREET 2 FMS	34	"T'll be Hissing	© III
)	36	30		FALSETTO The-Dreem	35	Yes" (10).	BO 91 94
	29	25		KISS KISS Chris Brown Featuring T-Pein	= 1,	W. 47	O % - 3
	38	33		FLASHING LIGHTS Kanve West Featuring Dwele	29	N. W. W	92 90 95
)	44				38		(3) H -
	35	30	120	DEFINANCE DI ACCIONTIQUIALI. COPPRED MATTHEWE MI HIRMAGE IL COPPREDE DE L'UNION DOUGN BRITTANIC CUTTO. OUR SONG Toylor Swift Schaffman i Swift) Se du Matthewe	• 18	10 30	CS BECAUTE
,	45	64	f	CLEANING THIS GUN (COME ON IN BOY) Rodney Alkins	46	Band becomes just the third act	0 11
		85	ř	BLEEDING LOVE Leona Lewis	41	to score four top	90 12 77
4	52		d.	LOVE LIKE THIS Necesities Redunglisted Featuring Seen Kingston		10s from a debut album at Adult	50 to 12
			Į.		- 11	Ten 40 injains	07 12 -
,	47		ij.	CAN'T MELD BUT WAIT THE COURT AND SOLUTION	43	cely Hatchbox Iwenty and	
	33				14	separately, Rob	20 N
	41		Ŋ.			Thomas.	100 BER
	31	26	ı	HYPNOTIZED Plies Featuring Akon A THAM IS HASHISSON A THAM IS HASHISSON A THAM	• 16		
	48	40	9	CALABRIA 2006 Enur Fealuring Natasje nit 60:504 in nikolisch in nikolisch in sako). © Ultra	46		THE BULLETS &
)	54			THE RECORD HER RECISION MEASURED. GROWN CHEMICAL WITHOUT CONTRACT OF CONTRACT OF CHARACTER CLASSISMS CREMINELL WITHOUT CONTRACT OF CLASSISMS CREMINELL WITHOUT CONTRACT OF CLASSISMS CREMINELL WITHOUT CONTRACT OF CLASSISMS CREMINELL WITHOUT CONTRACT CONTRACT OF CLASSISMS CREMINELL WITHOUT CONTRACT CON	48		IER'S 'C
	39	32		BLOGGE OF MILE SARE SSON PRIMARES AS A MALLES	• 18		sts the third-larges
9	64	74		WHATEVER IT TAKES Lifehouse	56		Billboard Hot 10
i	55	56	ij	SHIFTWORK Kenny Chesney Duet With George Strate Econotic control of the Econ	51		Box, page 41) as
9	59	50		THE ANTHEM A CAST LLO & FRANCISMAN OF R. BOLSON W. A WARRINGS C. DONGA A.C. PERSON © FRANCIS ANTICS TYTE	52		 b," featuring You 1. It opens at No.
,	56		Ñ	ACCATLO RESIDENCE AND A ROSSON AS ANAPORTED COMPA AC PERC) SMALL TOWN SOUTHERN MAN ASTIGNED AS SECTION AS ANAPORTED COMPA AC PERC) ASSISTANCE AS ACCASED AS A SECTION AS ASSISTANCE AS	53		 It opens at No. ongs with 198,04
	-	43		R. STIGNER ALMERSON	43		e largest first-w
				U AMERICA SCAN LI STANSAN J SMILLTON BOOK PRINCIPLE	+3		n Kingston shifter

	755 1114	110	BPETERS 20	100	TITLE	Artist
nce" balled's: minor kenry	0	58	2.9	95	PRODUCTA (SONGWRITER) WHAT HURTS THE MOST	SIPRINT / PROMOTOR LABEL Coscode
numb for best	96	80	65		YAHHH! Se	ouks Boy Tell'em Feeturing Areb
estates to a	36	81	82	á	STEALING CINDERELLA	Chuck Wicks
s. 26 entry	96	66	58		M FORES, O HUFF IC MISAS A RUTHERFORD D G TEREN B) KILLA	© NOT MOMETEE Cherish Feeluring Yung Joc
mys (41,000	36	63	71		CHING-A-LING	Missy Elliott
199%).	9	100	DOST	Ť.	THE MAKETIS CAME IS CAMPBELL MELLIOTTC LAND IN LEATHERS: FALLING SLOWLY	Glen Hensard & Marketa Irolova
	96	73	20	13	YOU'RE GONNA MISS THIS	Trace Adjust
Janet's set rurs the Decord 200	63	57	8		WON'T GO HOME WITHOUT YOU	@ CAPITOL NASAVILLE Margon S
liboard 200, ad single also	0	65		3	WELZONDOM STORT MARROWS IN LEVINES WHAT KINDA GONE	© ASM OCTINE WITERSCOPE Chris Cogle
rpes (53-19),	0	75			SAY	G CAPTOL BASHVELL John Mayer
erring her	0	78			UMMA DO ME	@ ANNE COLUMN Rocko
ggest digital ies week 1,000 down-	9	84			SHE GOT IT 2 Pile	ee Fooxy Rospyschub (Passerbus) tols Feetuning T-Pein & Tey Dizm
1,000 down- ads), up 96%.	66	87			INTERNATIONAL HARVESTER	Craig Morgan Grace Morgan Grace Morgan
	69	199	BA .		C MOTIGAN FO DOMELL R STEERLE IS MINOR D INVACEL STEELE) HERO HEROINE	Boye Like Girle
N ISIN	70	64	-		POP BOTTLES	Birdmen Feeturing Lif Weyne
200	7		82		REALIZE	Colbie Ceillel
80001	ě		-		DANCE LIKE THERE'S NO TOMORROW	Paule Abdul & Randy Jackson
oth Carey's	9	83			PICTURE TO BURN	Taylor Swift
mp (12-8) and deer's (15-10)	9	78			LAUGHED UNTIL WE CRIED	g tis witched Jason Aldeen
Made Midel	0	83			THE BOSS	Rick Rose Feeturing T-Pein
eek each so et 100 Airplay	70	49			NEW SOUL	York Nam
ark the	0	81	BS		NEVER CONSTRUCTIONS	© 101 OU TANGUEL KNEEL Johann
at list's top 10 nor Beyonoi's	76	74	73		CRUSHCRUSHCRUSH	Paramore
	79	70	63		THE WAY I AM	Ingrid Michaelson
emed 15-10 la	0	93	-	20	JUST GOT STARTED LOVIN' YOU	g cash 2450cau4 Sista Life: Jemes Otto
July 2006.	51	71	87		WHAT IS IT Bab	Bash Feeturing Seen Kingston
	0	97	07		J ROSSIM AT REPORT J ROSSIM M JAMES S LARGON L PARKERS PSYCHO HISTOGON AN SCANTUM FRANTAGUAS	Puddle Of Mudd
thread, the	0	88	92		GOD MUST BE BUSY	Brooks & Dunn A White Instruction
week reign of	84	77	64	15	TRYING ELEMENTICAS (COMBES M PRETNEY) WINNER AT A LOSING GAME	Rascal Flotts
lo. 2) stands at	0	89	81		NINE IN THE AFTERNOON	Panic Al The Disco
ng song, after	0	г.	EW.		WHAT YOU GOT	Colby O'Donie Festuring Akon
nineer's "Love"	07	85	75		GET BUCK IN HERE DJ Felli Fel Featuring	© KONLANDETTER MILES CORE Diddy. Akon. Ludacris & Lil Jon
od Chon-connect	0	۳	_		DU FELLI ETL AL CORRING LI NET KIRS A THAM C EMIDGES UM SMITH HONEY 9TH MONTER EL BABU PROCERNTA BASKETT C MODISALO, O SHELDI	
of Dealey's 'If the Missing	0				WHO THE F*** IS THAT? D. LATER IN THE SECOND OF THE SECON	olla Feeturing T-Pain & Tey Digm
m" (10).	90	91	94		LONG ROAD TO RUIN	Foo Fighters
NATION	0	96	-	4	IT'S GOOD TO BE US	Bucky Covington
N 43 A	92	90	95		MA MILLER D D CHER O BERG T JAMES	Jeck Johnson
	(3)	94			IT'S NOT MY TIME	Brushi'nt usacasa, ntrutuc 3 Doors Down
20.0	0	100	ATRY	5	POCKETFUL OF SUNSHINE	Notesha Bedingfield
and becomes st the third act	0	į,	CW.	1	LOVE DON'T LIVE HERE PROTECTION OF HAVAGOOD C MALLEYIN SCOTTS	Lady Antebelium © CAPITEL NASHYSLE
score four top	96	82	72		PROTECT AND DESCRIPTION OF THE PROTECT OF THE PROTE	Ay & AJ
born at Adult	97	92				Festuring Chris Brown & T-Pein
g 40, joining nly Hatchbox	0	P	CW.	di	WOMAN C THE DESCRIPTION OF THE THEORY SERVICE	Roheem DeVaught
renty and, parately, Rob	0	97			LOVE IS A BEAUTIFUL THING	Phil Vesser @ usayasa, south
parately, Rob loosas.	100			13	M WEST PUBLICA L. STALLES MISSIMAN BREAK THE ICE DANIA STATELLES J'MESHROTOR K L. HILSOR M ARAICAI	Britney Speare
				100	CONTRACTOR AND A SECURE OF SECURE ASSESSED.	@ 3/VE30148A

UB' BOUNCES TO NO. 1



in the Aug. 11, 2007, issue. At three weeks, "Club" is Usher's fastestrising Hot 100 No. 1 and eighth overall chart-topper. It matches his quickest ascent into the top 10 of Hot 100 Airplay (15-10, up 32%), first achieved with his Alicia Keys duet, "My Boo," -Silvio Pietroluongo

Billboard HOT 100

HOT 100 AIRPLAY

TITLE

AMERICAN PROPRIET PROMOTOR LARGE

1 13 WITH YOU

LOW COME SHOWN LIFE COMMAND

2 2 20 DON'T STOP THE MUSIC

Section 2005. Delivery of data sentences of TOUCH MY SOUTH AND TABLE OF TOUCH AND TABLE O

BUBBLY

CO. HE CANAL WING SEAR (RPUILS)

JUST FINE

MARY J BURG WATERSHOON (SETER WITHERSOM)

TEAR PROPERTY ON MY QUITAR

BURG J and J and Valence (SETER WITHERSOM)

| DEY NAOW | DEWNIGHT | DEWNIGHT

0

8 SE YOU AGAIN
BET TO SEE YOU AGAIN
BET TO SEE YOU AGAIN
BET THE ANTHEM
BET TO SEE YOU AGAIN
BET TO SEE YOU AGAIN
BET TO SEE YOU AGAIN SEE YOU
THE ANTHEM THE AGAIN SEE YOU
THE AGAIN SEE YOU
THE ANTHEM THE AGAIN SEE YOU
THE AGAIN

SINCE BOOKS -CAPICO, NADOWALDS
STOP AND STARE
GENERAL WOODERS THE SOCKED
KINS KISS
WATCHING AIRPLANES
EARL MICH SHOPPLINE
CALLEBERA 2009
EARL MICH SHOPPLINE
EARL MICH SHOPPLINE
EARL MICH SHOPPLINE
CALLEBERA 2009
EARL MICH SHOPPLINE
EARL MICH SHOP

ADULT TOP 40

TIFLE
AND LOVE SONG
AMANGLES (PC)
APOLOGIZE

24 7 REALIZE COLD CONTROL NETWORK PRODUCE CONTROL NETWORK PROPERTY OF THE COLD CONTROL NETWORK PRODUCE CONTROL CONTROL NETWORK PRODUCE CONTROL CONTROL NETWORK PRODUCE CONTROL

TITLE

CALABRIA 2008

READY, SET, DON'T GO

ADULT

TITLE

MINISTRUMENT PECHOTOR LARGA

JUBBLY

JU

ŵ

WAIT FOR YOU
 WAIT FOR YOU
 WAIT FOR YOU
 WHO THERE DELLAND
 WHO NEW WAIT
 WHO THERE DELLAND
 WHO THERE
 WHO THERE DELLAND
 WHO THERE
 WHO THERE DELLAND
 WHO THERE

HOT DIGITAL SONGS.

TITLE

STATE AND THE CLUB

LOVE IN THIS CLUB

UNREFILL TORRO REST (1000-000-000)

TO LOW THE THAN THE STARLASTIC TO THE MAN THE THAN THE TH

SORRY

SCREEN FILTERS SCREEN ACASTIC MAP I

SERY CAN I

AN 14 THE BERT MICHOLOGUE DEAD SANDON EPO

SUPERSTAR

OF HOCH THE METTERS LINES HE I STENDARD.

INDEPENDENT

6 WHEN YOU LOOK ME IN THE EYES
JAMES MODIFIED IN THE EYES
JAMES YOU THERE
SENSUAL SEDUCTION
10 SENSUAL SEDUCTION
10 STOP AND STARE
MERTINGS MISS (IN INTERCE)
11 STOP AND STARE
MERTINGS MISS (IN INTERCE)
12 APOLOGIZE
13 APOLOGIZE

18 SHADOW OF THE DAY
LEMEN MARK HAD SHATELY
CONTROL THE CONTROL THE CONTROL
CONTROL THE CONTROL THE CONTROL
CO

 TITLE

America invited / Production Labelly

American Girl

TATIO

UNE LIKE THIS
BASE BERREIT RE SIN HIGHER PRODUCTION OF THE PRODUCT OF THE BERREIT RESIDENCY OF THE PRODUCT OF T

2 CHING-A-LING
BIST BLUTT IN IT COUNTS ALLASTIC.
5 REALIZE
6 COUNT CALLEY (SOUTHER REPORTIC.)
1 IMAGINE TO CONTROL OF THE MOST
CAMBOL INCOME.
7 BUT THE MOST
CAMBOL INCOME.
7 FELS. LIKE TONIGHT

G 55

So 16 CANDENSON MACROSIN MACROSIN MACROSIN MACRO MACRO

HERO HEROINE

TO THE CONTROL OF THE

71 63 26 MOVE FAR WE'VE COME
MICROST INSULT TO THE MOVE THE COME
MICROST INSULT TO THE MOVE T

MODERN ROCK

27 4 BEAUTIFUL

TITLE

THE PROPERTY P

9 S BOOTSMATCHERS
MORSH DIVISION
10 SZ INCHART COLOR CONTROL
10 SZ INCHART COLOR C

| SEA SANCHE ATTION | SEA ABOVE THE SEA ABOV

÷

POP Billocard

HE ES TITLE

1	1	18	LOW FLO RIGH FERT T-PARK (POT BOY) AFLAN
2	2	16	DON'T STOP THE MUSIC
0	3	14	WITH YOU CHRS BROWN THE 20MON
0	4	19	LOVE SONG
0	52	2	LOVE IN THIS CLUB
0	7	14	NO AIR
0	8	16	SEE YOU AGAIN

0	52	2	LOVE IN THIS CLUB USIER FEAT 100MS JETT (LAFACE 200MA)
0	7	14	NO AIR JORGIN SPHAKE CHET WITH CHRIS BROWN (15-JONE 20)
0	8	16	SEE YOU AGAIN MLET CHAIS (MOLLY \$ 1,00)
8	5	21	TAKE YOU THERE BEAR KINGSTON, VICLUSA HEIGHTS (PPC)
0	8	15	SORRY BUCKCHERRY (TLEVEN SEVEN ATLANTIC PRP)
10	6	36	APOLOGIZE THEALMORES DESERVED ASSETS LOCKED ASSETS
11	11	24	CLUMSY FERRE HARLIAM ADMINISTRICTORY
0	13	19	SHADOW OF THE DAY
13	18	25	NO ONE
-			STOP AND STARE

16	15	20	TATTOO JOHON SPANKS (15 JIME 200884)
18	12	29	SWEETEST GIRL (DOLLAR BILL)
17	15	13	SUPERSTAR LIPE PASCO PER MATTREW BANTOS - 157 & 157H-ATLA
18	14	47	TEARDROPS ON MY GUITAR
1	20	13	SENSUAL SEDUCTION
			WHEN YOU LOOK ME IN THE EYE

W. 830

72

8	33	4	ELEVATOR FLO NOW FERT IMMENDANCE FOR BOX ATLANTICE
22	17	39	PARALYZER FINGERELIVEN HIND-UP
	43	12	FEEDBACK JAMES INSURADISTANCE
24	23	18	CALABRIA 2008
2	30	8	FEELS LIKE TONIGHT
			LOVE LIKE THIS

(3)	30	8	DEUGHTY (#(4 Kin))
26	22	22	LOVE LIKE THIS MAKESTON (HONOGENCE)
1	38	3	TOUCH MY BODY
28	21	21	KISS KISS CHAIS BROWN FEAT THAN (INC. TOWARD)
0	31	21	NEVER TOO LATE

ч	24	31	PREMIONE (FUELED BY RANCH/RULP)
ĺ	39	5	SEXY CAN I MAY J IN YUNG HERE «MOCKDUT DELIA 14/HOCHIED
	27	28	MATE THAT I LOVE YOU ANALONG
1	25	15	PIECE OF ME INTHEY SPEARS (III-E (2000A)
g.			INDEPENDENT

34	34	9	WERRE LIE PHAT'S LIE SCOOL (THILL ASYLUMENTLANTIC)
35	29	13	WHAT HURTS THE MOST
1	42	3	BLEEDING LOVE
37	35	18	HERO HEROINE BOYS LINE DIFLO (COLLANDIN)

38	32	22	HYPNOTIZED PLES FERE MON (NO SATES STUP-IN-SLIGE ATLANTIC
30	49	19.	WHATEVER IT TAKES
9	46	5	KILLA CHENSH FEAT TUNG JBC (SHO NUFF CAPITOL)
ŵ.	41	16	LIKE YOU'LL NEVER SEE ME AGAI

41	41	16	ALCON RETURN THE AGAIN
42	37	23	INTO THE NIGHT EMPINATEM PAR DAR MORE ARESTA PARC
0	-	1	FALLING SLOWLY
0	50	5	THE ANTHEM PITELL PERFLE, 2011 (FAMOUS ARTISTS TYT)
45	44	15	FLASHING LIGHTS

w	48	8	BRITIST SPENSE (1977 2009A)
47	47	23	OUR SONG TAYLOR SWIFT (NIS MACHINE)
0	55	10	REALIZE COLDE CALLAT (CRIT/CRISAL REPUBLIC)
1	57	3	OANCE LIKE THERE'S NO TOMORROW PAREA ANDLE & PAROT JACKSON COLLANDON TO
**	16	16	WONT GO HOME WITHOUT YOU

0	57	3	OANCE LIKE THERE'S NO TOMORROW PAREA MODE & PAREA MODE OF THE CONTROL OF T
50	45	15	WONT GO HOME WITHOUT YOU MANOON B (ABIN CO 1540 IN 1585 COPE)
POP 19	e The	100	Pop singles & tru, ss. according to manageum tem 4

200	UAS! MYSK	MEEST SHEET	TITLE ANDS (NAPPONT / PROMODER CASEL)	
60	60	5	POCKETFUL OF SUNSHINE	

63	58	7	ALL-AMERICAN GIRL CAMPS (MICHAELS A MASSA MASSA)
53	51	18	CRUSHCRUSHCRUSH PARAMORE FOR LED BY KAMER FOR
0	54		YAHHH! SOULA NOV TELLEM FEAT ARAB (COLLIPSIAN/INTERSCOPE)
05	40	5	NEW SOUL YARE NAME 101 OF TANDURE AND CO.
		-	HOW FAR WE'VE COME

16	13	30	HOW FAR WE'VE COME
9	61	12	SAY JOHN MAYER JANUAR COLUMBIA
5	64	8	ALL AROUND ME
D	82	4	CHING-A-LING MIST BLIGHT (THE GOLD MIND APLANTIC)

58	8	WHAT IS IT SAME REGISTER LIANSTA PRODU
76	3	DEY KNOW BANTY LD DISLASSILVE
68	17	GET BUCK IN HERE
68	25	READY, SET, DON'T GO BUY MY CHUS WITH HELY CHUS HAND DESCRIPT

5	65	20	MILEY MAY CHRUS WITH HIRLEY CYRUS FRACE DESIGNATION COT
0	73	5	NINE IN THE AFTERNOON MAKE AT THE DISCOURSE OF THE PROPERTY.
3	89	21	FAKE IT SETHER (AMO-UP)
3	70	11	CALLING YOU RUE DCTORER - BEANDO 'S NOVERSAL MOTO WAS
7	63	14	SUFFOCATE J HOUSEY MISS CAPEROLS

2	I SAW GOD TODAY SECRES STRAIT (MCS SECSIVE, LE)
4	RUN THE SHOW AND DELINA FIRST BUSINES (FPC)
23	THE WAY I AM MICHAELESON CASHS DA CRISTINAL SIGNAL/REGS.
8	LIKE WHOA
17	JUST FINE MANY J BLIEF IMATERIACH GENTEN INTERSCOPE)
18	POP BOTTLES

	75	1	HAMBIN MONTANA (MALT DISTRIY)
)	-	k	WHO THE FOR IS THAT?
)		3	HEY BABY (JUMP OFF)
	61	27	GIMME MORE BRONEY SPEARS , AVE 20MS A:
u	76	9	THROUGH THE FIRE AND FLAME

	71	2	SHAKE YOUR POM POM WISEF ELDETT -THE SEED MIND AFLANCE
,	80	9	WATCHING AIRPLANES
9	2	Œ	WHAT YOU GOT COLEY POSSES FEST ASSESSMENT SCHOOL OF THE PROPERTY OF THE PROPER
3	-	1	SHE GOT IT

Ð	-	1	SHE GOT IT 2 PETRUS FIRST T-PRIN & THY DIGHT (ARMETS A), TEPLO
KI	83	2	IT'S NOT MY TIME 18088 9999 (ANYERSAL REPOBLIC)
34	77	23	THE PRETENDER
15	90	8	CLEANING THIS GUN (COME ON IN
•	-	120	THE BOSS

99	3	NOR ROSE FEAT T-PAIN (SUP-N-SUICE-CET JAM.
86	22	STAY BOSMLEND HERCURY RESPIRALED
	K	WISH YOU WERE NOT VINENCE INTERSCORE
82	15	CAN'T HELP BUT WAIT

99	82	15	THE SHIELD BUT WAIT
90	79	25	GOOD LIFE
91	84	3	IN LOVE WITH A GIRL
2	-	X	DAMAGED

3	-	7	DAMEY MAS (FRD ROY(NT(ANTIC)
13	88	23	I'M SO HOOD to seed of FARA SOMO KECKS
3	-	-	PSYCHO PROBLEM MINO PLANTESS GEFFER WITERSC
16	98		FALSETTO THE MEAN (MIDIO BELLA/DEF LINE/BLANC)

100	7	I'M ME LE MYNE (CASH MOREY LIMITERSAL MOTOR
95	10	NAO NISUT (ATT) LA MARINALE
	2	THESE HARD TIMES
91	2	START ALL OVER

	2	THESE HARD TIMES
11	2	START ALL OVER
er.	4	LOVE IS FREE

	Sucress Media In		
ghts reserved	HIPPEDICTOR:	ee Charl Lager	id for rules and

POP 100 AIRPLAY

MILE	LAST	WEEKS BA	TITLE MARKET , PROMOTION LABEL)	1
1	-1	16	LOW TO REAPERE THEM (FOR BOYAN), ANTICO	
0	2	11	WITH YOU CHES MOWN LIVE TOWNS	th
0	3	15	DON'T STOP THE MUSIC	n
0	4	9	LOVE SONG	1
8	5	20	TAKE YOU THERE	th
8	7	24	CLUMSY FROM PAYLLIAM SEN INTERSCOPE)	1
2	9	12	NO AIR JOSES SPANS DUT WITH CHIRS SPONS TO JOSE 22 JULI	th
0	8	27	APOLOGIZE	10
0	15	15	SEE YOU AGAIN	1
10	13	18	SHADOW OF THE DAY	1
111	11	13	SORRY BURKHERY (SLEVEN SEVEN STLANTIC)	1
12	8	21	NO ONE	
13	12	27	TATTOO JORGE (TONIE)	th
0	17	13	STOP AND STARE	
15	22	3	TOUCH MY BODY	
16	10	18	SWEETEST GIRL (DOLLAR BILL)	
17	14	11	TEARDROPS ON MY GUITAR	10
18	18	26	PARALYZER FMIR EDBL (MAD-LP)	
19	18	21	HATE THAT I LOVE YOU RHAMA FEST NE TO COMPOSE AND T	th
2	23	8	SENSUAL SEDUCTION	

1112	20	RIGHANA FERT NEWS (SAPICE) JAM 10, ME)
23	6	SENSUAL SEDUCTION
19	17	CALABRIA 2008 DRIR FERT NATABLE (CL. 1971)
36	2	LOVE IN THIS CLUB
20	22	MISERY BUSINESS

)	36	2	LOVE IN THIS CLUB
3	20	22	MISERY BUSINESS PRANDE PROFILE OF RAMES PROFI
5	27	8	FEELS LIKE TONIGHT
9	22	125	SUPERSTAR

SINGLES SALES

TITLE ANTEST AMPLIES PROMOT 1 4 CONQUEST 1 4 CONQUEST

		88.	AMMET (SLAND-10JMG)
ı	18	52	INSIDE OUT TRAM UNCONDO (KINGS MOUSTAIN)
	3	34	WHAT TIME IS IT HIGH SCHOOL MUSICAL 2 CAST (MALT DISHEY)
	2	3	AAE OOLDFRAPP (HUTT)
١	-	1	KEYS 2 DA CHEVY REP (SUM FACE (FACE)

19	4	SIPPI TO THA CHI
5	25	FOUNDATIONS MIT MAN (1/C TON SETTEN INTERSCORE)
13	18	THE RASCALS HAVE RETURNED
9	51	LET ME SEE SOMETHING
17	17	BLACK TIDE

4	14	IT'S RIGHT HERE TAMATURES ACCUSTS SOUTH
12	10	GET BUCK IN HERE
6	13	DOWN 4 WHATEVA
14	14	WHAT HURTS THE MOST

15	41	MERCHER (SPARKOW)
15	80	KODL AID LIC MASS FEAT AT HOMEY (PRPELING)
15	100	EVERY DAY IS EXACTLY THE SAI
21	5	DRAMA OUEEN

25	13	SWAGGA SMMANUEL (-716 WORLD)
22	160	WE WILL RECOME SILHOUETTES BE STILL MY THE POSTAL BERRICE (SUB-PSP)
41	2	MODNLIGHT RENDEZVOUS WATER (2011 POWER FACEZIFLE)

•		100	WARMA (2016) POWER FACESTALE)
i	24	43	BEAUTIFUL LIAR BETONCE & BRADER MUSIC WORLD COLUMN
	8	12	THE MARCH FYMAN MALEY (VOIC REALITY AND)

MEETI	LAST	MIEEE B	TITLE ARTIST (MPRINE) PROM
245	26	20	LOVE LIKE THIS

26	25	20	NAME AND ADDRESS OF THE PARTY O
27	24	21	KISS KISS DWS DROWN FEAT T-PAIN (JINE 20MBA)
28	28	17	NEVER TOO LATE
8	30	6	WHEN YOU LOOK ME IN THE
30	26	11	WHAT HURTS THE MOST
31	31	18	HERO HEROINE

0	30	6	WHEN YOU LOOK ME IN THE EY
30	26	11	WHAT HURTS THE MOST
31	31	18	HERO HEROINE
32	33	18	PIECE OF ME
0	37	8	LIKE YOU'LL NEVER SEE ME AGA
34	34	12	PLES FEAT MON ES SATES SUP-A-SUCCASUAT
35	38	5	BREAK THE ICE

35	38	5	BREAK THE ICE
36	41	4	KILLA CHEMEN FERY YUNG JOC (SHOYLUFFICAPITOL)
9	44	2	BLEEDING LOVE
30	40	6	THE ANTHEM PRINCE FEAT OF JONE PARKEUS ANTISTS/THTD
3	43	3	WHATEVER IT TAKES
40	45	2	ALL AROUND ME
3	48	2	POCKETFUL OF SUNSHINE WASAN MONOFILE PROPERTY.
42	39	18	INTO THE NIGHT
49	58	3	RUN THE SHOW
44	42	14	FLASHING LIGHTS

-18	43	58	3	BUT DELUNA FEAT BUSTA PHYSICS (EPIC)
1	44	42	14	FLASHING LIGHTS SANG WIST FAST DWELF (NOA-FELLACOF LAM
1	45	46	4	CALLING YOU BUT DETAILS NOT ON
J	40	-	1	REALIZE CORDE CARLAS (UNIVERSAL REPUBLIC)
B	9	911	1	SEXY CAN I BAT J B FUNG BONG ANDOLOGIC DELA SANDON
I	40	-	1	CRUSHCRUSHCRUSH
1	49	49	30	HOW FAR WE'VE COME







oard R&B/HIP-HOP MAR

-	~			Billboard	
6	ТО	P	3/HIP-HOP ALBUI	40	
	Z K	šŧ	3/HIP-HOP ALBUI	MS	Į
100	32 8	NO.	ARTIST PRINT & NUMBER - DESIRBUTING LANCE (FRGZ)	Title	ł
0	MOT SHIP MODEL	1	JANET	Discipline	
0	MW		ERYKAH BADU	New Amerykati. Part One (4th World Wer)	
0	HW	N	WEBBIE	Savage Life 2	
0	HEN	Ø		Units In The City	
0	4 1	15	CREATEST ALICIA KEYS CAMES MINO, 115131 RING (18 56; +	As I Am	E
0	1 2	Ħ	MARY J. BLIGE MAIRIARCH CEIPER \$10313" 904 (12 94) +	Growing Peins	
7	2 3		KEYSHIA COLE (CONDENTIALIMANI EEFTEN OOMETS*, NSA (13 DR)	Just Like You	i
8	5 7		THE-DREAM RADIO KICLA DEL JAM 009872*/10JMG (13.08)	Love/Hate	
0	8 6		JAHEIM DUNI BULL STLANTIC 377532 46 (18 88)	The Mekings Of A Men	i
10	11 6	7	RAHEEM DEVAUGHN	Love Behind The Melody	
10	MA	Į.	CHERI DENNIS EAG BOY BENGLAS (12 No)	In And Out Of Love	
12	3 -	1	JIM JONES 60CH 5073 (1756)	HARLEMe American Gengeter	
13	8 8		CHRIS BROWN JOE 12500 ROBA ALL SEL & AMY WINEHOUSE	Exclusive	i
14	9 4	В	EMPLEATE REPUBLIC COS4281/MURQ (10 88)	Back To Black	
15	10 12	Ħ	LUPE FIASCO 157 8 1576 AN AND SIBSTBOAG (18 SI)	Lupe Fiasco's The Cool	
10	14 14	8	MARVIN SAPP (SINTY ON ASSESSED 177 68)	Thirsty	
17	7 10	A	SOUNDTRACK aft and c append at 116 set	Step Up 2: The Streete	
15	12 13	18	JAY-Z RCC & FELLA GEF JAM 8102291-40UMC (13.00)	American Gengater	i
19	13 11	12	J. HOLIDAY MUSIC LINE 11885* CAPITOL (12 98)	Beck Of My Lec'	i
30	16 17		MARIO 393 511 (ET) 31569 RNG (18 98)	Go	
23	17 21	23	JILL SCOTT H03131 87ACH 68958 (18 98) +	The Reel Thing: Words And Sounds Vol. 3	
22	16 18		CHRISETTE MICHELE	I Am	
23	20 22	-12	EASH MAXXX UNIVERSAL MOTORM 610351/0MR0 (13 63)	5*Stunne	
24	21 23		SOULJA BOY TELL'EM	souljeboytellem.com	
25	16 15	25	KANYE WEST RDC A FELLA DEF JAM 68954HIBJUG (13 98)	Graduation	E
26	24 16		RIHANNA SAROUL JAM CORNER 10 AVE (13 MI)	Good Girl Gone Bad	į
27	23 20		KIRK FRANKLIN TO HT SOUL-9939D CENTRIC 16773-2068A (18 96)	The Fight Of My Life	
28	22 19		LEDISI struct greece vo (10 se)	Lost & Found	
29	15 -		PASTOR TROY	Attitude Adjuster	
30	26 25		PLIES BIG SATES SCIP-N-BLIDE ATLANTIC 1883-49.NS (18 68)	The Real Teatement	i
30	31 31	12	BOW WOW & OMARION TO G COURSE THEY SORY MUSIC (11 N) #	Face Off	å
32	25 5		JOHN LEGEND GO DD, COLLUDEN 21785 EX SOMY MUSIC (1A 88) +	Live From Philiode/phio	
33	28 24	13	SCARFACE PAPA LOT A LIFE PLAPA LIST 231772 ASYLUM (18 50)	Made	
36	30 32		TREY SONGZ 5556 8004 A1 ANTO 195746 AG (18 98)	Trey Day	
35	34 45	11	SEAR KINGS FOR	Sean Kingston	i
35	27 39		BOYZ II MEN SECERCIONAL SEI	Motown: A Journey Through Hitsville USA	
37	29 26		DRAMA SAMD PUSILE ATLANTIC 165855/AG (18:86)	Gangsta Gritiz: The Album	
38	32 33		CAR SO ICLY ASYLVM ATLANTIC 313816-AG (18:90)	Back To The Traphouse	
39	35 34	11	VARIOUS ARTISTS IM SERV BIS STANTISE MARKETAG ERBUR DRIVERSAL TO	NOW 26	į
40	36 38		ANGIE STONE	The Art Of Love & War	
45	42 41		HURRICANE CHRIS	51/50 Ratchet	
43	WW		PETE ROCK	NY's Finest	
43	38 29		KENNY G STAME CAS SONTO CONCORD (18 88) 4	Rhythm & Romence	
44	39 35		TIMBALAND MOSLES BLACKSOURD INTERSCORE 000594*, 1SA 113 SEL	Timbaland Presents Shock Velue	į
45	46 43	78	BEYONCE (C. United & Special Special (1988))	5 Day	į
46	40 28		JUSTIN TIMBERLAKE	FutureSex/LoveSounde	į
47	41 40	12	CHAKA KHAN EIRCLIOY 09022 SORY 6MG (17 88)	Funk This	
0	10 4100		TYRESE 50% EWG CUSTOM DARRETTING DROUP 21445 EX (E.98)	Super Hite	
40	87 47		2PAC JMARS DEATH ROW BYTERSCOPE BYOSTZ UNK (11 88)	The Best Of 2Pec - Part 1: Thug	
160	46 48		FOC-A FT (1.A DEF 2.80 000534*.00,000 (13.86)	The Solution	
51	43 64	17	SOUNDTRACK SET JAN (1973) OR GLAMS (19 88)	American Gangster	
52	45 42		50 CENT SHADE ALTERNATIVE MITTINGCOME BORREST - AGA: 113 E41	Curtie	
53	48 49	10	WYCLEF JEAN 6 HATALECOLUMN CONTRONY BUSIC (15 Mg	Cernivel Vol. II: Memoriee Of An Immigrent	
54	44 36		NE-YO	Because Of You	į

R.E.	150	Nerst 0.0	1930	ARTIST INFORT & READER : DISTRIBUTING LABOL (PRICE)	Title	2811	tee
56	50	37		AMY WINEHOUSE	Frank		20
57	53	44		JOHN LEGEND	Once Again		1
58	54	58		T-PAIN STOYAL MAPPY SDS 205 SST 10 TORMS 118 ME	Epiphany		B
59	52	54		T.I. GRAND HIGTLE ATLANCE 202172" AG (18 No.)	T.L. Vs T.I.P.		ı
60	33	00		UGK UGA 1015 CONSTRUMNA (18 MI) +	Underground Kingz		1
0	62	56		JAGGED EDGE	Baby Mekin Project		3
62	57	52	a	AKON WINNESS OFFICH THE SECTION OF T	Konvicted	Đ	1 2
63	69	78		TRIN-I-TEE 5:7	T57		13
0	70	70		R. KELLY	Double Up		1
65	56	61			Super Gangster (Extreordinary Gentlemen)		7
66	58	53		ZPAC AMARI PATERSCOPE CHOOSE LIME (11 98)	The Best Of 2Pac - Pert 2: Life		11
07		EN		ALGEBRA	Purpose		57
86	59	59		FREEWAY	Free At Last		6
69	81	51		COMMON GOLD WATER CONSESS NEA (13 bit)	Finding Forever	•	ı
70	65	68		PITBULL NAMES ARTS SOAT BROTHERS 2002 THE 118 MILE	The Boatiff		12
71	51	46		YUKMOUTH SAME ALOT A LIFE STEED A SPILING HE SE	Million Doller Mouthpiece		46
0	91	72	41	PACE JOE STREET JOE STREET ONEA (18 54)	Ain't Nothing Like Me		1
73	63	55		GHOSTFACE KILLAH	The Big Doe Reheb		
74	66	77		BIRDMAN & LIL WAYNE CASH MODER UNIVERSAL MODERN COSTRAIN LIMITED IN	Like Father, Like Son		lii.
75	73	67		WILL DOWNING	After Torright		1
10.0				to Relian of the May Box Box Alexander	and a completion and com-		

•		roi Ri	GGAE ALBUMS		
PECK.	LAST	N COL	ARTIST	Title	DEST
1	1	70	BOS MARLEY	Forever Bob Marley	Ī
2	2	50	STEPHEN MARLEY GHELTS YOUTHS TITT GOAS SWATERSAL REPUBLIC CORDINALISM	Mind Control	
3	3	35	COLLIE BUDDZ	Collie Buddz	
4	5	23	KY-MANI MARLEY	Radio	
5	7	16	SHAGGY	Intoxication	
6	4	2	REBEL SOULJAHZ	Nothing To Hide	
7	8	38	VARIOUS ARTISTS	Reggee Gold 2007: Treesure Of The Carlobean	
0	6	3	LUCIANO	Jah le My Navigator	
0	10	15	VARIOUS ARTISTS	Strictly The Bast 38	
10	13	3	TARRUS RILEY	Parables	
11	12	3	J BOOG SO JORGE ASSETS	Heer Me Roor	
12	14	32	MAYADO	Gengete For Life / The Symphony Of Devid Brooks	
13	1110		MATISYAHU	No Place To Be	
O	181	****	BEDOUIN SOUNDCLASH	Street Gospels	
15	15	15	VARIOUS ARTISTS	Strictly The Best Vol. 37	

JANET AND ERYKAH HOLD COURT Janet Jackson crowns Top R&B/Hip-Hop Al- back-to-back chart-toppers on R&B Albums

bans and the Billboard 200 for the sixth time for each chart as "Discipline" shifts 181,000 to each chart as "Discipline" shifts 181,000 to the 8.1 s from 1986 to 1993. Epikah Badu's "New Amerykah: Part One (#H. World Warj" first No.1 stance" Alf for You" chartered with 65,000 in [22,000] shifts 182,000 to the charter of with 65,000 in [22,000] shifts 182,000 to the charter of with 65,000 in [22,000] shifts 182,000 to the charter of white 60,000 in [22,000] shifts 182,000 to

2001. Subsequent albums
"Damita Jo" (2004) and "20
Y.O." (2006) each debuted at
No. 2 with 381,000 and
296,000, respectively. "Discipline" also gives Jackson



opens at No. 2 on both lists (124,000). Her "World Wide Underground (EP)" bowed with 144,000 in 2005. Webbie hits a career best 72,000 units on the Billboard 200 (No. 4).

—Rapha

R&B/HIP-HOP Billogro

9		но R	T &B/HIP-HOP AIRPLA	Y.,					
9000	CONTRACTOR	WHEELS ON CON		100	und MUD	CALL	WEELS	TITLE ARTER CHAPTERY : PROMOTERS LAND	100
1	1	18	I REMEMBER	☆	20	27	20	GOOD LIFE EASYS WEST FEM THUR - ROC-A FELLA CEF (AM IDANG)	垃
2	2	10	LIKE YOU'LL NEVER SEE ME AGAIN	*	27	28	7	I KNOW MYZ FERT PHARMELL (SOC & FELL& DEF JAMA (D) WELL	垃
3	3	22	SUFFOCATE J. HOLDAY MADIC LINE CAPITOLS	4	28	29	6	CHING-A-LING BISS SLIGHT I'M COLD MIND ATLANTO	th
0	7	13	FALSETTO THE ONEM (FACE) BALLACET (AM IDJAIC)		0	31	1	NEVER NEVER LAND	10
5	4	23	JUST FINE MART A BLAST MALTIMACH DEPTH AND A STATE OF THE	4	30	24	26	SHOULDA LET YOU GO ATYSMA COLE INFRODUCING AMERIA - ALANIE GEFFER (ATTESCOPE)	10
0	5	14	WITH YOU CHEST	4	31	38	5	SHE GOT IT	th
7		20	CRYING OUT FOR ME	4	32	26	25	POP BOTTLES SHOWN PET US WITH ICASH MOREY LINESPEA, MOTERIES	10
0	11	19	DEY KNOW		33	33	5	SOMETIMES MAIN STORY IN CARGO	
	6	20	INDEPENDENT		34	48	4	LUY LMFT /SLAND 13/ANG	
10	9	17	SENSUAL SEDUCTION SHOULSEDUCTION SHOULSEDUCTION		35	33	51	TEACHME MISSO SOLE DIELE VIEL MITTE	rů.
m	15	43	LOVE IN THIS CLUB	•	36	40	12	CUSTOMER RAKEN DEVALOR CITE TOMERA	10
12	13	21	NEYER JOHN CHIRI MILIVILANICI	dr	37	34	4	YAHHHI BOULA BY TELLEW FEAT ARAB -COLLIPSER INFERSCOPE	100
19	14	6	I WON'T TELL	100	99	37	14	MY DOUGIE LE WILL PLOT NACH UNAUTHORIZED ASYLUM	
14	10	24	FAT JOE FEAT J. ADLIBAY (TITRO'S SOLID WIPERIAL CAPITOL) LOW FLO RODA FEAT T-PAIN (FOL BOY ATLANDS)	-	39	30	30	I'M SO HOOD	-1
m	18	3	TOUCH MY BODY	÷	40	55	9	GO ON GIFRL	10
0	15	0	SEXY CAN I		40	35	6	DIAMOND GIRL	4
17	12	30	CAN'T HELP BUT WAIT	dr	42	45	5	THE LESS MENTS LECTION CASABLANCA UNIVERSAL MOTORING	4
0	17	15	UMMA DO ME	w	43	47	53	WHEN I SEE U	10
-	100	-5	SUPERSTAR		100	40	10	WHO THE F*** IS THAT?	~
0	19	HZ.	WOMAN	-	0	49	10	SUGA SUGA SUGA	-
200	20	20	FLASHING LIGHTS	- 2	-			DUFFLE BAG BOY	-8
21	21	19	NO ONE	27	46	41	33	SHAWTY GET LOOSE	-
22	22	28	HONEY	立	9	52	4	DECLARATION (THIS IS IT!)	-
80	25	15	ETYKAN BADU (URIVERSA), METOWR)	- 8	-	50	19	THE WAY THAT I LOYE YOU	-
24	23	50	UNTIL THE END OF TIME AUSTRA TRIBERLAND DUET WITH DEPONCE 1,01/0.2010(0.4)	盘	40	60	2	ASSASTI THE IPC GROCESAL IN TOWN	
26	32	6	THE BOSS RICH ROSS FERT 1-PAIN (SLIPE N. SLIPE DEF LAM ID RAS)	M	50	43	28	MY LOYE 30f 30f 20m340	

8		ΑI	DULT R&B
1110	TIPE .	TOTAL NA	TITLE ARTST (MPRHY) PROMOTON LANGL)
0	2	17	I REMEMBER
2	1	17	LIKE YOU'LL NEVER SEE ME AGAIN
3	. 3	20	NEVER
4	4	21	JUST FINE
5	5	23	WOMAN
0	6	15	HONEY
7	11	7	SOMETIMES ands from Statistics
	7	50	TEACHME MISS SEEDING AND CO.
0	6	30	MY LOYE
10	13	13	ONE FOR ALL TIME
11	9	ET.	NO ONE
12	12	31	ANGEL CHARLES OF THE PROPERTY COLUMBIA:
16	14		SUGA SUGA SUGA
14	10	27	UNTIL THE END OF TIME
18	16	19	MY LOYE AL BOTT HOODS SEACH
10	17	3	TOUCH MY BODY
17	16	16	DECLARATION (THIS IS IT!)
1	20	16	SUFFOCATE A BOURY - MISS CAPITOLI
10	23	14	ALMOST MMA VIJES E IMAGE
20	16	4	IN THE MORNING LENG NUMBER PORCESTIVENCE
0	21	5	SUPA SEXXY CHARLE WILLIAM FLAT 1-PAIR (1995 FORMS)
0	24	6	PORTRAIT OF LOVE CHEMIC FERT THIS JOC II GOWLLA 200 (INC) SCHOOL ARTIC!
23	19	10	WORK THAT WANT I BURE LUSTRIANCH CEFFER ONTERSCOPES
3	28	11	NEVER WOULD HAVE MADE IT

Ā	F	₹1	HYTHMIC AIRPLAY	Щ
100	1447	PETERS	TITLE ARTIST SHOWNE , PROMOTION LARGE.)	PRINCE
0	1	13	WITH YOU STANDAY ONE SOMEAN	4
2	2	25	LOW NO ROA NEW T-PARK (POE NOVERT, AND C)	-19
1	3	13	INDEPENDENT wise, in their put stoppe (Titl, ASYLUM AT, ARRIC)	
4	4	14	SENSUAL SEDUCTION MOOF DOOR DOWN IN 12 STAN WHENCOME	
0	5	16	SUFFOCATE 1 MOUNT - COME CAPTOLE	str
0	7	6	DON'T STOP THE MUSIC	中
7	6	14	LIKE YOU'LL NEVER SEE ME AGAIN	中
0	13	3	TOUCH MY BODY	☆
0	12	6	SEXY CAN I AN JE YANG MEN I KNOCKOUT DE JA SMEPIG KOCKI	-
10	9	6	SUPERSTAR LIPH PANCE FEAT MATTHEW BANTON ::ST IS INSTRUMENTALITICS	
0	10	15	THE ANTHEM PRIME FOR LE JON PANICES ARRISTS TOTAL	
12	11	20	TAKE YOU THERE SIAN ENGINE RELIGIAN REPORTS NODA (PIC)	垃
13	19	3	LOYE IN THIS CLUB	☆
14	8	19	CAN'T HELP BUT WAIT	盘
1	18	Ŧ	SHE GOT IT	如
15	14	25	HYPNOTIZED PLET MON ING GATES SLIP M-SCIDE WILANTIC)	-
17	17	25	NO ONE	垃
18	16	22	APOLOGIZE THERMAND HAT ORDINERSE CHOSSELY BE ACKNOWN THE PROCEEDING.	☆
19	20	12	I WON'T TELL FIT DE FEAT J HELIEST (TERROR SQUAD IMPERM), CAPTOL)	
20	23	8	CRYING OUT FOR ME	业
21	15	16	CLUMSY FEMORE INCLU I MANAGEMENTERSCOPE	盘
2	26	9	FALSETTO THE GREAT AND CILLADET JANE TO JANE T	1
23	27		DEY KNOW SAMPY LO IO M. ASTURE	
24	22	16	HYPNOTIZED BECOME OF OUR LIPSWIRES	
1			WHAT YOU GOT	-=



electronically monitored by feelant Broadcast Data Systems. All hours a day, if days a seek, if 20 hielens Broadcast Data Systems, and hours a day, if days a seek, if 20 hielens Broadcast, or the MPT RAP Exposing 32 RABIN-Hours and Phythric stations are electronically monitored by terrinor broadcast total systems, 34 hears a different seek. If 2001 Mean Russman Summer Meso, the con clearlant Soundface inc.

	Billioo	į
БА НОТ		
W R&	3/HIP-HOP SONGS	
THE PART OF THE PA	TITLE Artist PROTECTO SOUSMERTERS SEPTENT, PREMOTION LARGE.	ESINT
1 1 1 10	I REMEMBER SE CURTES SH (A COLE & CURTES) SE CURTES SH (A COLE & CURTES) SE MANAGEMENTARICOME	
2 2 2 10	LIKE YOU'LL NEVER SEE ME AGAIN ARTYS CONDUCTOR IN SENS CONDUCTOR SIN DE MONTE PROCESSION ON MONTE PROCESSI	
3 3 3 22	SUFFOCATE J. Holiday C STEWART ICA STEWART TRASHI 60 WIDT CIPIESANDE	
3 7 8 (I	FALSETTO The-Dreem C STEARS STRAIGEC A STERMAN)	
5 4 4 23	JUST FINE Mary J. Bigs CATE WARE LEZE THE RELIGIOUS CASTEMENT PROFESSIONE THANKS: 66 MATERIANCH GEFFEH INTERSCOME	
6 5 7 14	WITH YOU Chris Brown STANDART (2 AUSTRI MS ERIKSEN TE HERMANSEN E LIND A BADRILLIND) ⊕ 2/17 2/2/MA	•
7 8 5 27	CRYING OUT FOR ME 10000 NO 12 JENSES CAMPON € WILLIAMS 1 00 STREET 2 FAST DECK MOW Mario 0 STREET 2 FAST DECK MOW DEY KNOW Shapen LO	
0 11 11 22		
9 6 10		
10 9 8		
15 23 1		
13 13 21	NEVER 0 12890 (0 FAMOS 5 FAMOS 5 CARGOLIA) 1 WON'T TELL 1 WON'T TELL 1 Fat Jon Fasturing 0 HANGEY 1 WON'T SERVE ACCUMPAN WAVES A WAVES A GARBORY COLOR MATCHALL THIS CANCEL COLOR MATCHALL THIS CANCEL CANCE	
14 10 9 (LOW FIGURE CONTROLLED FOR A MANAGER CONTROL OF THE PROPERTY OF	
18 20 4	TOUCH MY BODY Merien Carey	
D 16 15		
17 12 12		
O 17 18		
19 19 19 1	Delimina Da Greet, JR 5 (HOLSON) SUPERSTAR SUPERSTAR Lupe Fiesco Feeturing Matthew Santos Superstand in actor Source Thanks	
20 21 22	WQMAN Raheem DaVeughn	
21 21 16	FLASHING LIGHTS Kenye West Featuring Dwele	
25 29 16	GREATEST HONEY GAINER FAILES ITS WOOD IN MOUNT PASSATTIC MCCONNED SHEETS GO WHITESA MICHIGAN	
23 22 17 23	NO ONE ANGE Keys A BY ST SECTION SHOWS A RESEAU REQUIRES ON S M HARRY OF USE 1 PAGE	E
24 23 21	UNTIL THE END OF TIME UNTIL THE END OF TIME JUSTIN Timberleke Divel With Beyonce HIBELL NO. I THEERLAND DAVIS IN THROUGH MILES OG THE STANDARD HIBELL NO. I THEERLAND DAVIS IN THROUGH AND THROUGH MILES	
28 32 35 1	THE BOSS JOINTU (S HORSTELL SOTTILE F BILLING) PRICE (S HOSE FEED AND THE F BILLING)	
20 27 24	GOOD LIFE Kanya Wast Featuring T-Pein	
27 28 27	I KNOW Jay-Z Feeturing Pherrell	
29 31 1	CHING-A-LING TO MINOR SECURITY OF WELLINGS TO MINOR SECURITY CHARGE WELLINGS OF THE COLD MAN AND AND THE COLD MAN AND THE COLD	
29 31 33 7	NEVER NEVER LAND Lythylesis (2 (Manager) - Control C	
30 24 30	SHOULDA LET YOU GO Keyshie Cole Introducing Amina A STAINS IN COLE I STRANS BO MAIN CERTEN BITLESCORE	
33 38 91 7	SHE GOT IT 2 Pistors Feeburing T-Pein & Tey Dizm 15 K11/C1 EXECUTE ORIGINAL SAUNCESS K CROSS FR BAUM A SMETH) @ ONLESSE REPOSIC	
36 26 25	25 STICE EXPOSE ORIGINATION SECRETARIAM A SMITH	
33 39 38 7	SOMETIMES Angle Stone	
€ 46 45	LUV Janes August Janes Luv	
36 33 32 11		
30 42 41	CUSTOMER DEMANS C MAGGINS IN S DEVENOMIC MAGGINS IN OCCUPANT LEARNING J SMITTLE PROPRESS DEVENOMIC MAGGINS IN OCCUPANT LEARNING J SMITTLE LEARNING	
37 34 43 1	YAHHH! South Boy Telfem Feetuning Areb SOULA ECT TELL DR TO MANAGEMENT SOUTH SOUTH AND DETAILS OF THE PROPERTY OF THE PROPERT	
37 35	MY DOUGIE DE COMMANDO E TOMASSUMO O MUSERION UMANDO METERIO SONOM	
39 30 26 11	I'M SO HOOD DJ Kheled Feeturing T-Pein, Trick Deddy, Rick Ross & Piles or UNITED A VALUETUMM ISSEA MARTINIAN COOK SEEDS LANCE (40 TRUST SAME) GO ON GIRL AND COMMITTED A VALUETUM INTERCEMENT OF A SAME DISC.	
GO 55 55 1		
41 28 37 1	4 (ESUE IN LESUE) @ MERTSELECTION CASAGLANCA UNDERSAL MOTORA	
CD 45 54 5	WHEN I SEE IT	
43 07 48 19	MEDIA MINISTRA DE RECES DE MAITERS L'EMACAMELLO X PISSO MINISTRAT J SEMELLI LA EPIC E RUES.	
45 49 50	WHO THE F*** IS THAT? Dolle Featuring T-Pein & Tey Dizm D. WHITTER BUTTOM BASEPOS OF SERVICES FORESCEIFF BASIMA SWITE: ON THE SWEET FEATURE SWEET FORESCEIFF BASIMA SWITE: ON THE SWEET FEATURE SWEET FEATUR SWEET FEATUR SWEET FEATURE SWEET FEATURE SWEET FEATURE SWEET FEATUR FEATUR FEATURE SWE	
46 41 34	DUFFI F RAG ROY Playar Circle Featuring Lil Wayne	
100	HAWTY GET LOOSE UI Mome Featuring Chris Bishoon & T-Pain Loop to only 12 August 12 A	
40 50 44 7	DECLARATION (THIS IS ITT) OF PARTICLE PRODUCTS OF PARTICLE PRODU	
40° 81 83 3	THE WAY THAT I LOVE YOU	
NO 41 42	MY LOVE Joe	
51 42 20	WORK THAT Many I Plant	
D 54 62	MY LOVE SUI SOOM	
53 51 49 Ta	ASLACKITOR S MOVE LI SOUTE A BLACKSTONE S MOVED. HUTTIGARE Chris Festiving Boats PLAYAZ ROCK WHITE CALLERA C DOCUM DESIGNATION CHOOSES CARBOROLOGH MARKET; PTOD ORDANDA J MICE	
84 35 39	MR COLLEGE AC DOCUMENT CHOOMS OF SCARBOROUGH MINNERS. ONE FOR ALL TIME WAY JUNE LINES, JANGE OF WHALE HAVING BILLINGS BRAVEAU O'VERSEL BALLINGS. GENERAL COLLEGES, JANGE OF WHALE HAVING BILLINGS BRAVEAU O'VERSEL BALLINGS. GENERAL COLLEGES, JANGE OF WHALE HAVING BILLINGS BRAVEAU O'VERSEL BALLINGS.	
(D) 58 60	CHECK OUT MY LEAN SI SINGS OF A PORTRY IS OF BLACE A PORTRY IS	
STREET, STREET, SQUARE, SQUARE	DO MICECASTON	4

	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	2 25	TITLE Artis April Proposition International Proposition International In
	25 57 6	2 28	DROP & GIMME 50 Mike Jones Festuring Hurricene Chris
110	G7 58 -		THE RIVER NOOL GOVERNMENT THE RIVER NOOL GOVERNMENT OF THE RIVER NOOL GOVE
()	D 6 5		HURT AGAIN Mary J. Blig
0 (m Ž	59 53 5		A HARPES NO BUTTO WILL BE AGE A WARRES YOUNGS B SLEDGE HERLEY JR.) B BARREARCH SETTEMENTERS TO PROPERTY OF THE PROPERTY OF T
d.	90 57 S		TEFNAGE LOVE AFFAIR Aligne Key
			ELEVATOR FOR Place A REPS J SPURSH HILLIEF JR. J BROSSES CHAMPTON THORN. BY SELECTION FOR Place Securities Tombology.
	63 7		THE ALL STATE OF THE STATE OF T
и.	612 72 65		APOLOGIZE Timbuland Seaturing OneRepublic
	03 55 75		APOLOGIZE ***********************************
	21 71 71		GIRLFRIEND Bow Wow & Omerio
20	65 60 53	194	O VITO CHILK IN G MOSS O GRANDSERRYR RICHARD J WILLIAMS TIRASH)
4	66 64 77	2	CRANK DAT BATMAN Pop II Off Boy CENNERS A SECOND ⊕ CANCENDAL MOTOR ⊕ CANCENDAL MOTOR
4	67 62 5	8 1	PORTRAIT OF LOVE Cheri Dennis Featuring Yung Joo & Gorilla Zo SOLL DISSAZ IC DLUS B 40WARD M SQL J ROBINSON A MADINS.
ing .	78 8	2 1	FM GETTIN: MONEY Fet Pimp & Jodean Featuring Rey Paul Measons C technologie is monopolise a color of Paul Measons Hong Gothal AS 50 THEM MODE BALE HAN
:	70 7	1 [BUST IT BABY (PART 1) Pile DIS IA WASHIGIDIN DI KUBRINI R LEVATTE A MARTIN) BIS GATES SUP-N SUDE ADLARTI
le i	70 84 -		IN THE MORNING Ledit RECORD IN TORGET OCCUT)
707	71 79 77		FEEDBACK BUTTONS DEBILE OF LORDERS DEBILE THASHEL DANNELS: 90 SLANDID.09
	70	1	GOT ME GOING DAY2 M BIT MS (1007) IN MINIBAL S COMMOUNT LANKE B MICEULM C JONES S JOSES @ BIO BOUNDARY
-	73 73 8	1 1	SINGLE AGAIN Trin JACIN IN TRUINS A PRINCE OF RELIANS A BONNES SCHILLED B SUP-6-SUD
	74 76 8	3 4	DON'T STOP THE MUSIC Ribano STAPCARE IT E HE MANAGEN M. S CRASSEN TO AMBERTAL ACCESSION © SEP-COL JAMES AND ACCESSION OF SEP-COL
	70 83 8	9	TAKE YOU THERE JECTIM IN ARCESSA J NOTING & BORART THOMAS I BROWNS: OF BLUGS HEIGHTS THE NOT
4	76 60 7	10	100 MILLION Birdman Feetwing Young Jeezy, Rick Ross, & Lil Weyn
	77 59 8		ALMOST Tomi
and a	78 75 8		S CRAMARIOS OS CRANTOROS SCREWED UP Tree Feeturing LI WEST MARCILLA SECRETAR O CARTER E MELIARIES © U BRAMBRIAN-A-LOT A LIPE ANTICO
un unti	70 85 9		
100	GO 94 8	100	RAIN Research Secretary (Control William) Regarders (Control William)
1	G 91 9	0 12	RYMES 7 IAM RELIGIOUS REALES & WILLIAMSONS GO MARKED AND MARKED AND AND AND AND AND AND AND AND AND AN
6.	100		AMERICAN BOY AND IN IN AND STANDARY WEST J LOFEZ C SPORK HARRISS SUPA SEXXY Charles Wisson Featuring T-Pai
	B2 90 8		TALKIN' OUT DA SIDE OF YA NECKI Dem Franchize Boy
	83 77 8	0	S CRAMPORD OF CLEATON BLEVERETTE J MILLINGHAMIC TILLER S CRIMPTORD)
_	84 BET	_8	NOT LISTED INDI LISTED)
	G 97 -		EMOTIONAL Cose! THE DAY SHOTHERS (I C CASEIN), DULL IN OUR IN CAREIA E NOUNIA JORTED. On all SHOTHERS (I C CASEIN), DULL IN OUR IN CAREIA E NOUNIA JORTED.
	93 9	6	THE DAY PROFFERS OF CONSERVE BULL WIGHT AN GAME AS BULLIAR J DIRTHT. ■ CHAIL REPORTANCE STREAM CONTROL OF C
16 10	87 87 7	7 1	PREAKT IN THE CLUB
	80 EIN	10	GRIPPIN Seen Garrett Feetuning Ludech s GAMETT IS GAMETT I PRIME C BAGGEST Q BETT FEMILE OF INTERSECT
	89 88 71	8 (AFTER TONIGHT E RECORD BIOLANDS IN RECORD WOONING: © PEACON
	90 80 7	9	AIN'T NOTHIN LIKE A SISTA PK. Certer Feeturing Angre Ston 8 CAMPBELL AF CARTER MARKET STREET
	G) III	п	EXPECT BY INDIGES COLEMAN DARREYH JOHNSON J HOADLING K COLE. © THE MILLIATIANTS
	92 85-180	٠D	GOOD LOVE Sheek Loud #50 SPHA IS UNION @ OBJOCANO
	93 92 8	9 (CLUMSY Forgs BILLIAN IN AGAINS S TEREUSEN 8 TREUP) © MILLIAN BUTTESCO
e	25 -		HATERZ EVERYWHERE B O B Feeturing Wes F
19- 15i-	95 HTW	п	YOU'RE WELCOME Jay-Z Featuring Mary J. Blig
hits lara	96 EEW	и	NOT LOTED AND LOSS OF THE SERVICE OF
egirs	97 BH	育	FM BOUT MONEY DIRECT MANAGEMENT STREET STREET STREET SHAPE AND LINE OF THE CONTROL OF THE CONTR
front	96 EEW	Fig.	CASH FLOW Ace Featuring T-Pain & Rick Ros Rich 1 (150) Re 10e 2017 (150)
tho	99 85 -	16	CERTIFIED Gitases Melorie Festuring Ako
this	100 100 -	A P	
	-	1	P #0 (A THOMAS, 0.) MARQUO NI CLARKE C REID) @ MONEY MAKER UNIVERSAL REPUBLI

Band" incarnation, takes the Hot Shot Debut with first single *Got Me Going" at No. 72 on Hot R&B/Hip-Hop Songs. The track, now with 3 million impressions, was serviced to radio in January while the group was still called "the Band" on the MTV



proper moniker in place for the show's March 22 finale, the act pre-18 with its follow-up, "Welcome to the Dollhouse." - Raphael Georgi

COUNTRY Billboard

1		C	P D	UNTRY ALBUMS		
	11 2	8.	28	ARTIST	Title	E
器	39	2 m	第871	TAYLOR SWIFT	Teylor Swift	CENT
ò	48		,	OUT AT THE PROPERTY OF THE PARTY OF THE PART	Beckwoods Barble	•
3	3	3	i	GARTH BROOKS	The Ultimate Hits	F
	,	4		ROBERT PLANT / ALISON KRAUSS	Raising Send	
	7	5		CARRIE UNDERWOOD	Carnival Ride	
	8	6		APPER APPETS INFORMACE 11221 FING SON (18.00)	Enjoy The Ride	
7	5	2		EAGLES	Long Road Out Of Eden	
6	8	7		RASCAL FLATTS	Still Feels Good	
9	1	-		CHRIS CAGLE	My Life's Been A Country Song	
(D)	9			CARRIE UNDERWOOD	Some Hearts	8
B	10	9		KENNY CHESNEY	Just Who I Am: Poets & Pirales	
Œ	11	14		TRACE ADKINS	American Man: Greetest Hits Volume II	
13		12		BRAD PAISLEY	5th Gear	
14	15	17		CRAIG MORGAN	Little Bit Of Life	
18	12	11		KEITH URBAN	Greatest Hits	
0	23	23	22	VARIOUS ARTISTS	Songs 4 Worship: Country	
17	14	13		GARY ALLAN MCA ARTHUR, LE COSTAD LIMON (12 MI)	Living Herd	
18	13	10		REBA MCENTIRE	Rebs Duets	
19	17	119		RODNEY ATKINS	If You're Going Through Hell	
20	18	15		GEORGE STRAIT MCA A ANNO (LE COMMON (13.00)	22 More Hits	
21	19	18		JOSH TURNER	Everything to Fine	•
22	21	25		MIRANDA LAMBERT	Crazy Ex-Girlfriend	
23	20	15		TIM MCGRAW	Let it Go	
24	22	21		CHUCK WICKS	Starting Now	
28	25	24		BILLY RAY CYRUS	Home At Last	
26	24	20		ANNE MURRAY	Duets: Friends & Legends	
27	27	28		JASON ALDEAN	Relentiess	
3	51	28		ALISON KRAUSS	A Hundred Miles Or More: A Collection	
29	28	22		VARIOUS ARTISTS How Great Thou Art	Gospel Favorites From The Grand Ole Opry: Live	
30			1	BLAKE SHELTON AND AND AMOUNT (\$ 10)		
	ME				Collector's Edition (EP)	
31	29	30		GARY ALLAN MC & MACAGE IX COST SEE (MACAGE (12 SE)	Collector's Edition (EP) Greatest Hits	•
31		30		BROOKS & DUNN		•
		34		BROOKS & DUNN ARAMA ASSAULT - 164 SBM (18 BB) TRENT WILLMON COMPANY 295 SP-MAJOR WORLD (18 BB)	Greateet Hits	•
888	34	34		MAY MAKEMENT AND MAKEMENT (13 BI) BROOKS & DUNN AND AND MAKEMENT (11 CC SIM (16 SI) TRENT WILLMON ALAN JACKSON ALAN JACKSON LIGHT AND MAKEMENT 12225 200Y AMS (11 BI)	Greateet Hite Cowboy Town Broken In 16 Biggest Hite	•
888	34 C 36 28	34 38 27		MAX MACHINE COMPANIENT (13 80) PROOKS & DUNN LINES MICHAEL 1 1165 509 (16 50) TRENT WILLMON COMMAND 3933-MANC MONIO (16 50) ALAN JACKSON LINES AND MACHINE 1 1229 5097 AMS (11 50) WILLIE NELSON LINES AND MACHINE 1 1229 5097 AMS (11 50)	Graateel Hite Cowboy Town Broken In 16 Biggest Hite Moment Of Forever	•
(3 (3 (3 x x	34 36 26 30	34 38 27 33	The state of	MORE NETWORK (CONTRIBUTION (CO	Grasteel Hite Cowboy Town Broten In 16 Biggest Hite Mormon Chresteel Greatest Hite	•
3 3 36 37	34 36 26 30	34 38 27 33 31	1 1 1	MOONS ON THE PROPERTY OF THE P	Gradeel Hills Coviboy Town Brown In 16 Diggest Hills Moment Of Forever Gradest Hills	
0 0 0 3 3 5 TO	34 36 26 30 32 35	34 38 27 33 31 41	1 1 1 1 1 1	MAY NATIONAL CONTRIBUTION OF STATE OF S	Greatest Hills Control Town Brown in 16 Biggest Hills Moment Of Forever Greetest Hills Family 17 Skip Moment	
0 0 0 3 3 5 TO	34 36 26 30	34 38 27 33 31 41	THE RESERVE	UC NAMES A SOURCE AND A SOURCE	Greates His Cowloy Toon Brown I Brown I 16 Biggest His Morrest Of Firever Greates His Family I'll Sky Me Some Propin Change	-
(1) (1) (1) (1) (1) (1) (1) (1) (1) (1)	34 36 26 30 32 35 33 33	34 38 27 33 31 41 29 39	THE RESERVE	BOONES DU LINE STATE DE LE CONTROL DE LE CON	Grasser Filte Control Team Broates in Broates in 16 Biggest Hite Monet Of Fervier General 186 Ferrity IT Slay Me Sone Project Change Status Team Sone Project Change Sone Project Change Sone Sone Sone Sone Sone Sone Sone Sone	
(B) (B) (B) 35 36 37 (C) 39 49 41	34 36 26 30 32 35 33 33	34 38 27 33 31 41 29 36	THE REST OF THE RE	MONOTON A DUMP TO THE PROPERTY OF THE PROPERTY	Grastee Hist Ontoly Torn Boston In 10 Bigges His 11 Bigges Hist Monet Of Forese Grastel Hist Family (13 by Me Some Picket Change Book Change	-
(2) (3) (3) 35 36 37 (3) 39 40 41 42	34 36 26 30 32 35 33 33 37 39	34 70 38 27 33 31 41 29 36 42		MONOCOS E DUMPO DE LA CONTRACTOR DE LA C	Granter Hist Control, Train Bowen In 18 Boyen In 18 Boyen In 18 Boyen In Montes Of Farency Granter Infe Farency If Stay Me Some Project Cologs Both Train Both Tom Off Between Raining Off Long Pine Alexange Global Long Tipe Alexange Income Long Tipe Alexange Income Long Tipe Alexange Income Long Tipe Alexange Income Income Description Long Tipe Alexange Income Inco	-
3 35 35 37 39 40 41 42 43	34 36 26 30 32 35 33 33 37 39 42	34 38 27 33 31 41 29 36 42 43	A IN MARKET BOOK	MONOCOLOGICA DE LA CONTRACTOR DE LA CONT	Grastes Hits Constry Touri Bosons In 16 Separa In 16 Sepa	-
35 35 36 37 39 40 41 42 43 44	34 36 26 30 32 35 33 33 37 39 42 40	34 38 27 33 31 41 29 36 42 43 37	A THE PROPERTY.	MONOTO SOURCE TO	Grandwo Hills Control Train Bowen In Hill Grandwo Hill Grandwo Hill Grandwo Hill Grandwo Hill Grandwo Hill Farance Some Proud or Change Bowen Russing State Long Title After Delight Single Bock	-
35 35 36 37 39 40 41 42 43 44	34 36 26 30 32 35 33 33 37 39 42 40	34 38 27 33 31 41 29 36 42 43 37 46	MATERIAL STREET, SALES	AND CONTROL OF THE STATE OF THE	Grastes Hate Control, Touri Bosson In 16 Biggs 14 Hat Monard Of Farrow Grastes Hate Monard Of Farrow Grastes Hate Farrow 17 Biggs 14 Hate Some Propie Chalogs Some Propie Chalogs Some Bropie Chalogs Some Bropie Chalogs Long Touri Between Raterog Hate And Amering Grace Long Touri Ameri	
8 8 8 3 35 37 6 38 49 41 42 43 44 69 45	34 36 26 30 32 35 33 33 37 39 42 40 44 41	34 38 27 33 31 41 29 36 42 43 37 46 35	A SECTION OF THE PARTY OF THE P	MONOTOR STUDENTS OF THE STATE O	Grandwel Hill. Control Train Bowen in Hill Service in Hill Service in Hill Service in Hill Service in General Edit Francis Some Regula Challes Some Regula Challes Edit Service in Lang Ting Atom Delpti Service Service 1 18 Service in Hill Land Land Challes Hill Land Challes Hill Land Challes Hill Land Challes	
8 8 8 3 35 37 6 38 49 41 42 43 44 69 45	34 36 26 30 32 35 33 33 37 39 42 40 44 41	34 38 27 33 31 41 29 36 42 43 37 46 35 45		AND ADDRESS OF THE STATE OF THE	Grantee Hate Control Town Bosson In 18 Bogoe In 18 Bog	
(2) (3) 35 36 37 (3) 39 40 41 42 43 44 (3) 46 47 48	34 36 26 30 32 35 33 37 39 42 40 44 41 43 47	34 38 27 33 31 41 29 36 42 43 37 46 35 45 44		AND CONTROL OF THE STATE OF THE	Granter Hill Contexty Train Boomen is No Boogen in the No Boogen in the Monomen Cof Trainer Granter Info Granter Info Ferning (IT Blay Me Some Project Change Some Project Change Some Project Change Some Project Change Info Bottom Context Aury Typ No Annee Delight Some Bake Info It Blayges Info It all Convers Westers It all Convers Westers It all Convers Westers The Convery	
(E) (E) 35 36 37 (E) 39 40 41 42 43 44 (E) 46 47 48 49	34 36 26 30 32 35 33 33 37 39 42 40 44 41 43 47 48	34 38 27 33 31 41 29 36 42 43 37 46 35 46 49		AND CONTROL OF THE STATE OF THE	Grander Hits Christy Touri Bosson in 18 Bogod in 18 Bo	
(B) (B) 35 36 37 (B) 39 40 41 42 43 44 (B) 46 47 48 50	34 36 26 30 32 33 33 33 37 39 42 40 44 41 43 45	34 38 27 33 31 41 29 36 42 43 37 46 35 44 49 45	A THE RESIDENCE THE RESIDENCE OF THE RES	AND MODERATION OF THE PARTY OF	Granter Hill Contexty Trans Boomer's No N	
(B) (B) 35 36 37 (B) 38 40 41 42 43 44 (B) 45 47 48 49 50 (B)	34 36 26 30 32 35 33 37 39 42 40 41 41 43 45 58	34 38 27 33 31 41 29 36 42 43 37 46 43 44 49 45 58	THE RESTREET STORY OF THE PARTY	AND CONTROL OF THE STATE OF THE	Grander Hill Control Train Bossen In 18 Boyen In 18 Boyen In 18 Boyen In 18 Boyen In Grander In Grander In Farming I Stay Me Sonne Projec Chapte Sonal Town Old Between Raining Intel And Intering Block Long Tips Alone Duright Engle I Stay Back I The Country The The I Stay Back I Sta	
8 8 8 8 7 8 8 4 1 4 4 9 4 4 8 8 6 8	36 26 30 32 35 33 33 37 39 42 40 41 43 47 48 45 58	34 38 27 33 31 41 29 39 36 42 43 37 45 45 45 58	TOWN OF THE POOL STORY WILLIAM	AND MICHAEL CAME US AND	Granter Hz. Contact Trans Bossens in No Bossens in No Bossens in No Bossens in Manner Contract Granter Eds. Farsing (I Slay Me Some Project Chapse Some Project Chapse Boal Trans Call Borne Project Chapse Card Trans And American Glave Farsing Farsing I Say Me Farsing Farsing I Say Me Farsing Farsing I Say Me Farsing I April Concer Neural Water in The Country The I Has I April Concer Neural Hencen Herritich And The Power Of Look Hencen Herritich And The Power Of Look A Place To Look For The Loo	
(1) (2) (3) (3) (3) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4	36 26 30 32 35 33 33 37 39 42 40 41 43 45 58 59	34 38 27 33 31 41 29 36 42 43 37 45 45 45 45 54 47	THE REST OF THE PROPERTY OF THE PARTY OF THE	AND ADMINISTRATION OF THE ADMINISTRATION OF	Grander Hill Control Train Bowen In 18 Boyen In 18 Boyen In Morrow C Farmon Grander In Grander In Farmon Farmon South Proud Charge Delphi Soy Bock Long Tile Afrec Delphi Soy Bock 18 Boyen Bock Farmon Hill Soy Bock Farmon Hill Connect Neston Hill C	
(1) (2) (3) (3) (3) (4) (4) (4) (4) (4) (4) (4) (4) (4) (4	36 26 30 32 35 33 33 37 39 42 40 41 43 45 58 59	34 38 27 33 31 41 29 36 43 37 45 45 49 45 58 54 47 52	THE RESTREET STORY STORY STORY	A CONTROL OF THE PROPERTY OF T	Granter Hz. Contact Trans Bossens in No Bossens in No Bossens in No Bossens in Manner Contract Granter Eds. Farsing (I Slay Me Some Project Chapse Some Project Chapse Boal Trans Call Borne Project Chapse Card Trans And American Glave Farsing Farsing I Say Me Farsing Farsing I Say Me Farsing Farsing I Say Me Farsing I April Concer Neural Water in The Country The I Has I April Concer Neural Hencen Herritich And The Power Of Look Hencen Herritich And The Power Of Look A Place To Look For The Loo	

TEN	ANEL SPRICES	ARTIST METRICA NUMBER : DISTRIBUTING LABEL GROCE	ATTENS DISCORD	NUISES NUISES	150	N. N.
	I Will Alweys Love You: 17 Inspiretional Love Songe.	VARIOUS ARTISTS		40	53	56
	Steeldrivers	THE STEELDRIVERS	13	CW .	г	7
	Bucky Covington	BUCKY COVINGTON		57	58	56
	The Best Of Risbs McEntire: 20th Century Masters The Millenum Collection	REBA MCENTIRE		50	55	59
	Waking Up Laughing	MARTINA MCBRIDE		53	65	30
	These Days	VINCE GILL		32	51	51
	The Very Best Of Travis Tritt	TRAVIS TRITT		64	60	82
	Big Sky	THE ISAACS	m	CRITER	F	3
	Countries Call Miles	VARIOUS ARTISTS		56	63	14
	The Worl	SHOOTER JENNINGS	n	65	61	96
	Greatest Hits	TRISHA YEARWOOD	A	66	62	96
	Base Of Carreton	VARIOUS ARTISTS			71	7
	King Of The Mountains	RODNEY CARRINGTON	в	50	50	148
	LIVE: Live Those Sonos Apain	KENNY CHESNEY		69	70	ð
	Countrified	EMERSON DRIVE	o	ceres	T.	70
	Good Thing Going	RHONDA VINCENT		-	١.,	5
	Sterlin With Me	JAKE OWEN	F	78	73	2
	WEED Mission California	CROSS CANADIAN RAGWEED	120	71	74	5
	16 Biggest Hits	DIAMOND RIO	6	72	89	74
	The Best Of Shadeler	SHEDAISY		60	64	75

6) TO BI	LUEGRASS ALBU	MS
THE R.	WEEKE WEEKE	APPRINT & NUMBER DISTRIBUTING LABEL	Title
0	HEW	PUNCH BROTHERS	Punch
0	4 7	THE STEELDRIVERS	Stealdrivere
3	1 8	RHONDA VINCENT	Good Thing Going
0	3 5	DAILEY & VINCENT	Delley & Vincent
6	2 3	BLUE HIGHWAY	Through The Window Of A Trein
0	HIV.	OLD CROW MEDICINE SHOW	Eutaw
0	5 33	STEVE IVEY	Beet OI Bluegrase Gospel: Collector's Edition
0	13 7	VARIOUS ARTISTS	Original Americe Classics: Bluegrass Classics
0	7 68	NICKEL CREEK	Reasons Why (The Very Best)
10	8 23	RICKY SKAGGS & THE WHITES	Salt Of The Earth
11	8 22	MERLE HAGGARD	The Bluegrass Sessions
13	No-CHITT	THE GREENCARDS	Viridian
13	10-CHT07	CHERRYHOLMES	Cherryholmes II: Black And White
0	BE-CHTEF	CADILLAC SKY	Blind Men Welking
13	12 7	HIRD TYME OUT	Footprints: A Illed Tyme Out Collection

GOOD GOLLY, IT'S DOLLY!

200 (No. 17), and after an early bow last issue due to Internet fulfillment, achieves her high peaked atop the chart in 1991. est perch on Top Country Albums in 17 years (48-2). Her

warm retail reception with (27,000) seals her biggest sales week since her collaborative "Honky Tonk Angels" outing with Tammy Wynette and Loretta Lynn sold 40,000 copies during Christmas week 1993. Parton hasn't stood this tall on Top Country Albums since "Eagle When She Flies"

> Meanwhile on Top Bluegrass Albums, rookie acoustic ensemble the ard and former Nickel Creek "Punch" opens with 3.000

-Wade Jessen

Billboard COUNTRY

9		TOI	UNTRY SONGS	-	
T.			E TITLE	Artist	ļ
-	5	7 1	PREDECT (CONSWRITIN)	Carrie Underwood	ŧ
V	3	_	CLEANING THIS GUN (COME ON IN BOY)	ARSIAARSIA AASWILE Rodney Alkins	-
2	1	1	THEATTER ATKINS IC BEATHAPO M CANNON GOODMAN	0 (UN)	
0	4	5	SMALL TOWN SOUTHERN MAN	Alen Jeckson	
0	2	4	SHIFTWORK Kenny C	Chesney Duet With George Streit	
0	7	9	STEALING CINDERELLA M POWEL O HUFF IC ATOX & PUTHER DROP & G TUREN BY	Chuck Wicks	
0	10	12	YOU'RE GONNA MISS THIS	Trace Adkins	
7		2 [WATCHING AIRPLANES	Gery Aten	
0		15	I SAW GOD TODAY	@ MCA NASHITLE George Strait	
9			WHAT KINDA GONE	© MCA NASHYTLE Chris Cagle	
0	9	11	S HERDRICKS & CAGLE IT CAMERON DIBERS & BAVIS)		
TO I	14	14	MANGRICUSTACE A CORESTY	Jason Aldeen 6 HADIER TON	
0	15	13	GOD MUST BE BUSY TERROR RECEIVE BASE OF GAME OF METHERS	Brooks & Dunn Brooks & Dunn	
1	18	18	JUST GOT STARTED LOVIN' YOU	James Otto	
0	19	20	PICTURE TO BURN	Taylor Swift @ 84 MACHES	
0	17	17	LOVE IS A BEAUTIFUL THING M MOSAT PURSUA .; STELLS C MISSINAN	Phil Vassar	
0	10	18	IT'S GOOD TO BE US	Bucky Covington	
0		21 2	LOVE DON'T LIVE HERE	B LYRC STREET Lady Antebellum	
-	-	-	THINGS THAT NEVED COOSE A MAN	e canto akong N'S MIND Kelle Pickler	
W	-	24 2	POWER OCHANIEY (TUDINGON O POYTHRESS, N. YARRUE)	Joe Nichols	
0	23	26	POWER WWHICHTE ROAMS (TEMPRO EMAKTIK M MESLER)	● URNTRSAL SOUTH	
10	26	28	20 WHAT LIGICIER LINGS I LICENSEM GREEN	Jewel © VALON	
0	25	27 2	AUT SOMETHIN' ABOUT A WOMAN	Jake Owen @ RCA	
3	28	33	TRYING TO STOP YOUR LEAVING	Dierks Bentley @ CAPITOL RASHIOLE	
0	31	32		umer Feeturing Trishs Yearwood	
23	22	23	WORKIN' FOR A LIVIN'	Garth Brooks & Huay Lewis	
0	29	30	TAKIN' OFF THIS PAIN	Ashton Shepherd	
0		31	MAYBE SHE'LL GET LONELY	Ø MER NACHVILLE Jack Ingram	
9			A STOCKED STATE OF MICHAEL STOCKED PARCEL STERMEDY)	Rescel Florie	
0	42	- :	BUILE DHEN ANGEL PLATS (LITTLE MONTHO)	O LYRIC STREET	
0	48		EMPLEAS ON LOVELACE B PAISLEYS, TWILLERS	Bred Paleley ARISTA HASHVILLE	
0	39	49	BACK WHEN I KNEW IT ALL E CHARLEY IS HANNAN TO COMPLL FIRELLMON.	Montgomery Gentry	
0	33	34	WE WEREN'T CRAZY I JAMES () STACIN ELEPACIESM IS PRESON.	Josh Gracin	
0	34	38	BUSY BEING FABULOUS	Eegles © EFC 1551 HISHWAY MEDIUM	

Offices		NAME OF TAXABLE PARTY.	MARKET THE STATE OF THE STATE O	TITLE HODOCER (HONOVINGER)	Artost curvent a number / Promotion LASE.	Ser
1	1	0	35 40	HOME 1 STRAM (M BORLE A CHANG A POSTER GLLES)	Blake Shelton	ı
		32	27 19	GET MY DRINK ON	Toby Keith	
ì	12			GUNPOWDER & LEAD	Mirande Lembert	
4	A TY H	83		HAPPY ENDINGS	& COLUMN Lee Brice	
Ζ.,		8	37 35	THIS IS ME YOU'RE TALKING TO	Triebe Yearwood	
5	marchies.	0	38 39	G FEBORS OF FOCHELLE TO (FAMES)	6 to necess	
5	singer logs his	0	40 43	J STILL MISS YOU J STILL HISS YOU	Kelth Anderson COLMEN	
2	fifth connectifier	•	41 44	SOME THINGS NEVER CHANGE DUNCS S TANKS M CARS M LINDS (1) M DUNCS	Sere Evene 6 FCA	
	second single	0	44 42	I DON'T LOVE YOU LIKE THAT I CHARGE IL ROSE S CHAPMAN	Jypeii ARISTA MASAN'I, LE	
9	from suphomers	0	46 45	IF YOU DIDN'T LOVE ME WASHINGTON OF LEVEL WASHING SELLERS	Phil Stacey	
10 .	"Bringless."	40	47 47	TIL I WAS A DADDY TOO TURN TENNE JAMES AND RESON - BOOKE TENNESSEE PREESONS	Tracy Lawrence © FOCKY COMICAN COS	
11		0	57 57	EVERY OTHER WEEKEND I MCCATHE TOWN AND CONFESSION & FRANCE	Rebe McEntire	
12		0	52 58	I CAN SLEEP WHEN I'M DEAD	Jeson Michael Cerroll B ARSTA MASIN'S IS	
3		0	49 48	FALLING INTO YOU LOOKS E MACH AMPROY MUS WESINGS IS WILLIAMS WERENOUS BE	Whiskey Falls	
		0	51 48	SHE LIKES IT IN THE MORNING	Cley Welker	
	With his lastest- rising simple to	45	45 41	IN MY NEXT LIFE	⊕ ASYLLAR CURB Terri Clark	
9	date, Arkansas	45	32 22	SUSPICIONS	G thi.	
=	mative crosses Airpower	100		BRAID MY HAIR	Rendy Owen	
17	bendeset is	47	50 54	HOLLER BACK	● DMPAGE PRODUCTOR The Lost Trellers	
19	tainth chart week (10 million	0	R-I HTET	BEENGE SMC ON LAWES	Blok	
19	Impressions, up	0	54 50	THEFT & RESERVICING IN LINGSEYA MAYD'S CARUSDE)	Carter's Chord © SHOW DOD MASHVELE	
20	1.1 million).	0	53 56	HE HATES ME J SCAFE IS JUNAS TRICHOLS J SELLERS	Sareh Johns	
21	1	0	HOT SHOT 1	THAT SONG IN MY HEAD D MALLOY OF COLUMN MEMBERS T MARRIAGE	Julianne Hough @ MERCURY MASHVILLE	
12	450	52	43 37	WE RODE IN TRUCKS JATE (495 v. Banda R McBlan a MCCONINCH)	Euke Bryan © CAPITE MANNELLE	
12	1.00	(3)	HEV N	KRISTOFFERSON B GALLIMORE T MICCOAND O SMITH IN SMITH IN THE LEEPLY	Tim McGrew 8 Cuts	'n
14		0	HW	ROCKS IN YOUR SHOES	Emily West	
15	"Bending With the Stars"	55	55 53	WHEN IT RAINS	e carnot missive te Eli Young Bend	
25	champ shares	0	NV.	SHE'S A HOTTIE	@ CARREAL Toby Keith	
7	Hot Shot Debut with load single	₩	59 52	I CAN'T BELIEVE IT'S ME	SHOW DOG NASHNILLE Rockie Lynne	ij
19	from her rackie	96		IT LYRNE M PROVINCE OR CHIEF T JOHNSON	PODRING MASPLYLLS	
85	album, dae Mar 25.	0	M-turner	GOOD FRIEND AND A GLASS OF WINE	ce Roberts Featuring Toby Kerth SHOW COS INSMITE LeAnn Rimes	
29		0	ICV I	I DON'T KNOW WHEN TO OUIT	♠ ASYLUM CURB	
8		60	58 50	M KECK J MCCCP (A GORETY & SAMPSON)	The Road Hammers 8 WARGE	

The description of the control of th

It's Good To So Us LYNC STREET (76.4)

R&R COUNTRY DAILY UPDATE

I Saw God Today sick HASHVILLE (79.5) What Kinda Goos Carries assessed (88.3)

RadioandRecords.com

'GIRL,' YOU KNOW IT'S TRUE: CARRIE'S NO. 1

topper on Hot Country Songs, as "All-American Giff takes the third-draget gain (up 1.6 million impressions) and sugges 5-1. With 30.7 million impressions during the tracking week, "Giff follows Window words previous No. 1 stands with "lesus," Take the Wheel, "Before He Chests," "Wested" and "So Small." The new No. 1 improves Underwood's standing among the format's females with the most weeks



atop the chart during the 18-year Nielsen BDS era, where she's in second place with 18 weeks. Paith Hill tops that list with 30 weeks at No. 1.

Since Underwood first led the chart two years ago, she's tied with Kenny Chesney for the second-most No. I songs (five apicce), a tally led by Brad Paisley, who has six chart-toppers during that frame. All three artists are stabled with the Sony BMC Nashville label group.

—Wade Jessen

ATIN Billboard

LATIN SONGS

THE	LAST WITTO	2 WEEKS	MEEE!	TITLE MINISTER CONTINUE COLO.	Artist	PLAK
0	3	2	9	PARE GOTAS DE AGUA DULCE	Juenes UNIVERSAL LATINO	1
2	1	1		DONDE ESTAN CORAZON	Enrique Iglesies	1
3	2	3		TE QUIERO	Flex emitelesisa	2
4	4	5		TE LLORE	Conjunto Primavera	2
5	5	4		ME ENAMORA	Juanes University Labor	1
5		8		SOBRE MIS PIES	La Arrolladora Banda El Limon	3
9	11	9		UN BUEN PERDEDOR	K-Pez With Frenco De Vita	2
0	9	9		NO PUEDO OLVIDARLA	Merco Antonio Solis	5
9	8	7	iii	ESTOS CELOS 155 BALTINO A CARDINAS IZ SEBASTIMO	Vicente Fernandez	3
10	7	10		CONTEO REGRESIVO	Giberto Santa Rosa	7
11	10	12		SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS		10
12	12	11		LA TRAVESIA JA GERMA SILAS LITE GUITANA SILASA	Juan Luis Guerre Y 440	3
13	20	30		RUMBO AL SUR	Los Tigres Dal Norta	13
Œ	17	22		YO OUIERO II DOMENTALIS IN DOME L DEEDCH	Comita	14
15	18	17		MI CORAZONCITO	Aventure	
16	13	18		INALCANZABLE	RBD DW 10LIVSA	
17	16	14		PERDONAME MEDICATOR & MITCHERA & WARRES	La Factoria	14
10	21	19		EL VASO DERRAMA	El Potro De Sineion	18
19	18	13		SOY IGUAL OUE TU	Alexis & Fido	13
20	19	23		ALGUIEN SOY YO	Enrique Iglasias	4
31	32	38		SIN TU AMOR	Alecranes Musical	21
22	15	18		TE OUIERO MUCHO	Patrulia 81	18
2	24		8	POR TI BABY A B. Quintenilla III Presente I	Cumbie All Sterz Feeturing Flex	
č	28	12		LA RATA FLACA	La Autentica De Jerez	7,







No.	TITLE PRODUCER (SONOWRIDER)
	NO ME DIGAS OU
	SEXY MOVIMIENT
	LA DERROTA
	POR QUIEN ME QEJAS
	EL PERDEDOR
	COMIENZO DEL F
	OYE, DONDE EST
	SOY SOLO UN SE
	CON MI SOLEDAD







4	00 10		
3	44 -		
9	48 -		
4	36 26		
В	RET SHOT STRUT	1	
0	MW		
7	36 -		
10	46 48		

4 -		AMANTES ESCONDIDOS
		L.E. PANAM VM CASTILLEDI
8 -		ME ARRODILLO ANTE TI
6 26		OUIERO TEMBES L LÉVIR O WARRER IR ARLONA I TORRES
T SHOT	1	AHORA ES DI MINETA LUNA E VESULLA MALANELE PROTLAVIMAN
HEW .		COMO UN LOBO
6 -		SIN PERDON PACONIA () CILÉDON
6 48		LOLA S DE PERRECAVE IS DE PERRECAVE PRAMEROW E SALGADO
7 38		SI TU TE VAS

51

67 66

NO SE ME HACE FACIL

LUAN MACHEN	
Ricardo Arjone	
Wain & Yandel	D.
Miguel Bose Feetuning Bimba Bose MOSCE(421) BANKER (ANA)	2
Hector Acoste ○ A M	
Chayanna sow swo work	
Beto Y Sus Canarios	

Angel & Khriz

LATIN ALBUMS

CAMILA Todo Cambio MARCO ANTONIO SOLIS La Mejor... Coleccion JUANES La Vida... Es VICENTE FERNANDEZ Historia De Un Idolo K-PAZ DE LA SIERRA Capaz De Todo Por Ti VARIOUS ARTISTS Bocheta # 1s 13 to 2

26	23 1	4	SCAN SAIG ADMIS 24574 172 681 IF
27	21 2	6	LOS TIGRES DEL NORTE 25 Joya
	31 2	1 ,5	LA APPOLLADORA BANDA EL UNION Y Que Quede Clar
29	33 3	5	K-FIZ OF LA SERNA Pero To Vas A Ampenier Y Muselo Evisos Ma DICA (777756-196-17 90)
30	25 2	5 1	ALACRANES MUSICAL Ahora Y Siempr
31	24 2	4 3	LOS TUCANES DE TIJUANA 20 Aniversoria
32	28 5	8	EL CHAPO DE SINALOA 15 Autenticos Exitor
3	39 4	2	IVY OUEEN Sentimient
34	30 2	8 0	PATRULLA SI A MI LII
35	29 1	3 11	ANDREA BOOELL! Lo Mejor De Andrea Bocell: Viver
36	27 6	0 3	4RONCO / LOS GUKIS / LOS TEMERARIOS BB
37	38 3	6	GRUPO MONTEZ DE DURANGO Agarrese
30	35 7	5 15	LOS TUCANES DE TULANA. La Mejor. Coleccion: De Comide Ultras de 21 i no de (16 68).
39	45 4	5	LOS BUKIS 30 Recuerdos inplvidable

DKSA 7202181-195-(8-98)	
IVY OUEEN Sentimiento	
PATRULLA S1 A MI Lay	
ANDREA BOCELLI Lo Mejor De Andrea Bocell: Vivere SUGAN SENDE 453534 UNIVERSAL (ARRED 118-59)	E
#RONCO / LOS GUKIS / LOS TEMERARIOS BBT	
GRUPO MONTEZ DE DURANGO Agarresel	4
LOS TUCANES DE TULIANA. La Major Coleccion: De Comidos uninciscos as sino ade (16 sts)	
LOS BUKIS 30 Recuerdos inglvidables	
JUAN LUIS GUERRA Y 448 La Llave De Mi Corazon ENTELLYSA MISSE I 4 886	
LOS PRIMOS DE DURANGO Voy A Convencente	Ē
SIN BANDERA Hasta Ahore	
XTREME Haciendo Historio	
LOS HOROSCOPOS DE OURANGO La Historie	
GILBERTO SANTA ROSA Contraste	

LA CRELL DROSTERS (13 68)	PSS	Pendo Hillone
LOS HOROSCOPOS DE OU	RANGO	La Historie
GILBERTO SANTA RO	SA	Contreste
VARIOUS ARTISTS 36 FORCAGA 353470 US (19 84)	Corndos:	Muy Perronas
VARIOUS ARTISTS	DANAPSAL SS	NOW Latino 3
CAYDENALES DE NUEVO LEON DISA TOPOTORIO (12 MI)	25 Ariversor	to Edicion Limiteds
LOS RELEROS DEL MORTE	Mac Rioles	ns. Que Nunca

EL POTRO DE SINALOA Los Mejores Corridos

WEEK	2 WEEKS	WEEKS	ARTIST Title
62	43		BNAZEROS MUSICAL DE DURANGO Lines De Oro: La Abejs Miope DISA 129314/US 15 981
43	36		VARIOUS ARTISTS Top Latino V3
51	31	5	OLGA TANON Exitos En 2 Tiempos
45	34		MARC ANTHONY El Centente (Soundtrack)
52	40		LOS TEMERARIOS Recwerdos Del Alme
50	48		LEASOLLADORS BASIS O LIMBO STREET DIE CHI STILLIN PLANS PLANSES. DESA 120127-05-15-561
58	50		LOS TEMERARIOS Epoca Dorade
61	59		EL POTRO DE SINALOA El Primer Tiampo
•	w		ALEGRES DE LA SIERRA 2006
73	66		MAZIZO MUSICAL Linea De Oro: Loco Por TL
53	2		K-PAZ DE LA SIERRA Conquistando Corazones

61 59	EL POTRO DE SINALOA	El Primer Tiampo
mer R	ALEGRES DE LA SIERRA	2008
73 66	MAZIZO MUSICAL Lines De (Dro: Loco Por TL.
50 - 1	K-PAZ DE LA SIERRA Conqui	stando Corazones
IO-CHITTY III	ALEXIS & FIDO SORY BNG MORIE BANK (TABLE)	Sobrenatural
72 - [EL TRONO DE MEXICO	Fuego Nuevo
64 -	VARIOUS ARTISTS Bachata	: Simply The Best
101001	VARIOUS ARTISTS	Bachetahits 2006
62 73	DON OMAR VI DOSSEZ MACHETE (15 SS)	King Of Kings
57 54	LOS BUKIS	Epoca Dorade
60 49	GLORIA ESTEFAN	90 Milas
47 71 ET	JOSE ALFRECO JAMENEZ TRACOTOS DIS CONICOS SCRIV SANS INCIPITE 00000 (10 50)	on 30 Orandes Canoones
70 02	WHOLE APTERS 30 Bechates Projection Model 4, Fills 61255 Highest Basic Science 112	Lo Nuevo Y Lo Meyor 2007 (16)
	JENNI RIVERA	Mi Vida Loca

24 18 17 22 33 ALEJANDRO FERNANDEZ 15 Anos De Extros

LOS TERRIBLES DEL MORTE La Mejor... Colección De Cumbia

Corndos: Detendiando El Honor

Con Los Ojos Carrade

T LATIN AIRPLAY

POP

NE SE TITLE GOTAS DE AGUA DULCE DONDE ESTAN CORAZON ME ENAMORA

TODO CAMBIO YO QUIERO OJALA PUDIERA BORRARTE NO PUEDO OLVIDARIA

ALGUIEN SOY YO POR AMARTE LA TRAVESIA CON MI SOLEDAD

INALCANZABLE COMIENZO DEL FINAL CONTEO REGRESIVO 14 10 GUNTED HEGRESIVO

TROPICAL

EN THE

TE QUIERO CONTEO REGRESIVO ME ENAMORA LA TRAVESIA SIN PERDON ELLA MENEA GOTAS DE AGUA DULCE DONDE ESTAN CORAZON AMOR DESPERDICIADO LA BILIRRUBINA WALCH CALABRIA 2008 (MR FFATURIO MALLA) EL PERDEDOR NO TE VEO

REGIONAL MEXICAN

THE SE TITLE TE LLORE SOBRE MIS PIES

SOBRE MID - ILL LA AMPRILACIONA BANCA EL LINCA UN BUEN PERDEDOR SI TE AGARRAN LAS GANAS (CIERRA LOS GJOS ESTOS CELOS

EL VASO DERRAMA TE QUIERO MUCHO

HARRALLE (9054)
LA RATA FLACA
LA MITRIMA SY JURZ 1918
COMO EN LOS BUENOS TIEMPOS
ENPO NORTIZ TO ENPANOS 1954
POR OUIEN ME DEJAS

LA DERROTA PAZ EN ESTE AMOF

10 CHUY Y MAURICIO LA ARROLLADORA BANDA EL LIMON

LATIN ALBUMS

POP

CAMILA MARCO ANTONIO SOLIS IA MILION COLLECTION JUANES

ō

RBD

IMPERATORISE CHINATELEVISALI

JUAN GABRIEL & ANA GABRIEL

IMPERATORISE AND GABRIEL

ALEJANDRO FERNANDEZ

ALEJANDRO FERNANDEZ ANDREA BOCELLI

SIN BANDERA VARIOUS ARTISTS VARIOUS ARTISTS

YURIDIA ONTE MAPPILIS CON BI EDNITA NAZARIO

TROPICAL

AVENTURA

AVENTURA

LOS LIVE 1755 ANNO LETTE SCOT BIRG IN
JUAN LUIS GUERRA Y 440
LA LLANE DE IN CONADIO (EM TELEVISA) YTOEME

MICHES HETONA LA CALLEGE GILBERTO SANTA ROSA

GLIBERTO SANTA CONTRATO SANTA CONTRATO CO VARIOUS ARTISTS

MONCHY & ALEXANDRA 13 13 MONTHY & ALEXANDRA
BOTH () B TESON MIND CONTE)
14 14 RECTOR LAVOE
15 VARIOUS ARTISTS
MONTH DE ANGE () B IN SOLY PINC HOT

REGIONAL MEXICAN

ARTIST

1 K-PAZ DE LA SIERRA
RI WIO ESSCI (IL ASIERRA

K-PAZ DE LA SIERRA CONJUNTO PRIMAVERA
DE GAMAS DE VELER
LOS RAZOS DE SACRAMENTO Y REYNALOD

LOS CUATES DE SINALOA K-PAZ DE LA SIERRA

E ANTONICOS EXTOS (TIC. TIC.)
BANDA EL RECODO
SO PERMITE PUROS COMPROS Y ANICHERAS (MASTEREO)
LOS TERRIBLES DEL NORTE

LOS TERRIBLES DEL NORTE

LOS TERRIBLES DEL NORTE

LA ARROLLADORA BANDA EL LIMON LOS TIGRES DEL NORTE

Billboard DANCE

DANCE CLUB PLAY

TOGETHER THE BOSE

GORGEOUS PIECE OF ME HOW FAR WE'VE COME

BEAUTIFUL g GIVE IT

GIVE IT ALL YOU GOT WITH EVERY HEARTBEAT THE FLAME OR SENSUAL SEDUCTION THE GIRL YOU LOST TO COCAINE

UNTIL THE END OF TIME ONTIL THE END POTTER BREAK YOU

MY LIFE AGAIN BESITO PA TI

CHARMED LIFE RUN THE SHOW

ELECTRONIC

HANNAH MONTANA
VARIOUS ARTISTS

DJ SKRIBBLE

11 VARIOUS ARTISTS

METRO STATION

VARIOUS ARTISTS

PAUL OAKENFOLD

LCD SOUNDSYSTEM

DEPECHE MODE

19 3 SUPREME BEINGS OF LEISURE ASHFORD & SIMPSON SEPTEMBER NA HITS ADMICS A

15 2 MORCHEEBA

23 29 PAUL VAN DYK

25 24 45 TIESTO DE LIFE MASIC MATE

STEVE AOKI

TREVOR SIMPSON & CATO

GHOSTLAND OBSERVATORY

THE NEW PROPERTY OF THE PERSON 32 40 IF COLUMN ON 27 4 LOVE SWEET SOUND I'M A EIDE

21 14 LET GO WHATSITGONNAB (I'M SO READY) THE LONGEST ROAD BREAKING DISHES

EVERYBODY U BREAKAWAY LONG TIME I GET OFF

LOVELIGHT APOLOGI7F FUEGO 40 10 DROP THAT BEAT HEAD OVER HEELS

WANNABE EPICE DIRES SANST HIVERA B HAZ

30 10 PACK YOUR BAGS

DANCE AIRPLAY

LET ME THINK ABOUT IT I CAN'T HELP MYSELF SELLETTAX FEATURES SOPER HAT FEEDBACK WHAT HURTS THE MOST BABY WHEN THE LIGHT ANTHEM

ANTHEM
MAD I PEN PRANTUNING ENC LUMBER CUTTA
RISE UP
TYEL MARCE CUTTA
JUST FINE
MANY JUNE MANTANCH GEFFEN WITERSCO
LOVE MAS GONE
GOVE AMANTANCH GEFFEN WITERSCO TOOETHER CALABRIA 2008 UNTIL THE END OF TIME

WITH EVERY HEARTBEAT SENSUAL SEDUCTION DIECE OF ME MUTTER SPEAKS AND TOMBA
LOVE SWEET SOUND
SHOOT MINNEY FOR CHEST CHEST STRICTLY FOR
RUN THE SHOW

> AMAZING FREAK MADY AVERA I SPEED UP

HITS 能 WORLD Billboard

		SINGLES	
1 10111	NEW MEET	ISOUNDSCAR JAPANI TAIYO NO NAMIDA (FIRST LTD NEWS GROSSY) (WESTAMMENT	MARCH A, 200 VERSION)

PURE YOU'RE MY SUNSHINE (CD/DVD) NAMIDAIRO (FIRST LTD VERSION) TAIYO NO NAMIDA

PURE YOU'RE MY SUNSHINE

MATANE HIRA HIRA HIRAKU HIMITSU NO TOBIRA 10 100

FRANCE

IL AVAIT LES MOTS 1 1 LE MANEGE JE REALISE NEW SOUL
THE MAIN TOT OU TAKE
CETTE FOIS
HELISTA W UP ALIVE PLUS LA PRESENC LENKER STERNE APOLOGIZE LA MOITIE DE NOUS

10 7 SUCKER

調整 調整

ITALY DIGITAL SONGS

明日 与世 BABY LET'S PLAY HOUSE

VIAGGIANDO BLEEDING LOVE EFRMO IMMAGINE DON'T STOP THE MUSIC

SCUSA MA TI CHIAMO AMORI I'LL GE WAITING 10 8 FANGO

NORWAY

SUPERNATURAL SUPERERIOUS HOLD ON BE STRONG THE STORY BLEEDING LOVE

5 3 BEGGIN MACON HANDER MICHAEL JACKSON
THALLE STEAMWEREAST ENTIRE LEGACY EPIC
KAIZERS ORCHESTRA

MADRUGADA MANUGERA VIDOR
VARIOUS ARTISTS
SORGE OF BLEEN HETTE MANU
GARTH GROOKS
BLEENHETE HETE ZEE DVG CAPITO UNITED KINGDOM MEE

MERCY WHAT'S IT GONNA BE ROCKSTAR NOW YOU'RE GONE CHASING PAVEMENTS DON'T STOP THE MUSIC

STOP AND STARE SUN GOES DON WORK 10

> AUSTRALIA SINGI FS

DON'T STOP THE MUSIC
AMMAN STOOT JAM
BLEEDING LOVE
LIDAN LINE STOO LOW FLO HOLFELD SPAIR INT SO PICTURES OF YOU PICTURES OF YOU
THE LAST EDGOMENT VITCH
CRANK THAT (SOULUA BOY)
BOULUA BOY TELEM COLLINGUE ATTRICTOR
PIECE OF ME UNTOUCHED
THE VERSIEGES WATHER SINCE

DON'T HOLD BACK SPAIN

SINGLES HIGH SCHOOL MUSICAL - BE MINE TOCA'S MIRACLE SUCK MY

RISE TOGETHER

CARNAVAL EP 2008
MINOUS MITTER BLACO 1 HESTO
LOS RAPEROS NUNCA NUEREN UP 2 11 9 11 DUTTEMPAR SCANCO Y REGID

10 NEW THUMB I LEWIS Y FEMAL DIVICES
THUMB I LEWIS W FEMAL DIVICES.

DENMARK

RAMT I NATTEN MERCY BLEEDING LOVE PIECE OF ME

LARS LILHOLT BAND SHUKKEPIE MED TROSS RECEASE MICHAEL JACKSON THE STORM NATASJA DAMMAR ER JEE FOOT PLANS

KUSCHEL SONG 1 5 SCHOOTFEL SONY ENG MY MAN IS A MEAN MAN STEERNE HERZMANN SSOSOSSAEM APOLOGIZE

GERMANY

INCLUDITE
INVALABIT STEPPING WOLLD TO ACKE
BETTINA (ZIEH DIR BITTE...)
PETES MICH HOMEL
DOKTORSPIELE LEX C FT. TRSE UN STARK EN + EN POURDR IN MY ARMS

NO ONE I'LL GE WAITING

CANADA

1 1 LOW PUR POR POR DOWNTLANTIC MAN WITH YOU FEEDBACK NO ONE DON'T STOP THE MUSIC

SEE YOU AGAIN FALLING SLOWLY

TATTOO JAMEN SPANKS 19 JIVE SONT SING TAKE YOU THERE SEAR KINGSTON SELECA HEIGHTS!

THE NETHERLANDS Dillora So

BLEEDING LOVE VALERIE CHASING PAVEMENTS

FATHER AND FRIEND BUBBLY AMY WINEHOUSE MCX 10 BLACK ISLEND ALAIN CLARK

MEGA MINDY MIZES UT DE TV-SE ADELE 4 LEONA LEWIS

PORTUGAL

AMY WINEHOUSE BACK TO BLACK SCAND MICHAEL JACKSON JUST GIRL ANT BIRL TANCE RUCA

CHARLES AZNAVOLIS AVO CANTIGAS

KATIE MELUA ANA MOURA PMA ALEX SA SAUMAN MERCURY ALICIA KEYS AETAM EDICU

EURO DIGITAL SONGS

MERCY WHAT'S IT GONNA BE BLEEDING LOVE DON'T STOP THE MUSIC

POCKSTAD STOP AND STARE APOLOGIZE CHASING PAVEMENTS MELT II. NOW YOU'RE GONE

EASTHUMBER HANDOOLEY MANISTRY OF SOCIOL

VALERIE
HARE ROBGOR FT AMY WINEHOUSE ALLIDO/COLU LOW NEW SOUL THE MARK TO THE TRANSPORT OF THE TRANSPORT O

WORK
ELLY MEMIAND MUDIC
COME ON GIRL
MID CHLZ UNIVERSAL
PIECE OF ME
BITTELY MEMARS
NO ONE
AUDA EFYS NOW. 12 SUN GOES DOWN

WOW THE IMMODILE PRINCIPLE REHAB ANY WHEREUSE IS AND 19 17

BLEEDING LOVE ALMOST LOVER BACK TO GLACK KUSCHEL SONG TLL BE WAITING

APOLOGIZE NEW SOUL BETTINA, ZIEH DIR BITTE ETWAS AN SAME MISTAKE

AUSTRIA

BLEEDING LOVE DOKTORSPIELE MITTEN UNTERM JAHR APOLOGIZE AMY WINEHOUSE FALCO

LEONA LEWIS JACK JOHNSON

EUROCHARTS

SINGLE SALES

THE MEET	MET.	EUROCHANTS AND COMPLEO BY BILLBOARD FROM THE HATIORAL ALBUM SALES CRARTS OF 20 EUROPEAN COUNTRIES.	SINGLES AND MARCH S.	21
		APOLOGIZE		

BLEEDING LOVE

MERCY DOFFY ALM NEW SOUL THE MAN TOT OF THREE

DON'T STOP THE MUSIC KUSCHEL SONG NOW YOU'RE GONE

WHAT'S IT GONNA BE ROCKSTAR
MERIMONOSISTED
LE MANEGE

MY MAN IS A MEAN MAN JE REALISE

ICH + ICH

AMY WINEHOUSE

18 19 CHASING PAVEMENTS

ALBUMS

n	1	1	AMY WINE HOUSE SACK TO BLACK (SLAND	
	2	2	MICHAEL JACKSON THRELER SHIR MINISTRUMY EDITION LEGACY-EPIC	
1	3	3	LEONA LEWIS	
	4	5	LENNY KRAVITZ IT IS TIME FOR A LEVE REVOLUTION WITCH	
ı	5	NEW	GOLDFRAPP SEVERTS THEE MUTE	
	5	7	MIKA LIFE IN CAPTOON MOTION CASASLANCA ISLAND	
۱	7	4	JACK JOHNSON SLEEP THROUGH THE STATIC EPUSHINE-UNIVERSAL	
	5	11	AMY WINEHOUSE BACK TO BLACK OILUKE EXTRON (SLAND)	
	9	NEW	SCHILLER SENERAL DEVERSAL	
	10	25	MICHAEL BUBLE CALL ME INVESTORISTE TAL PEPRISE	

RADIO AIRPLAY

		TOTO ATT EAT	***
TAES WICE	TALL WATER	RADIO AMPLAY INFORMATION PROM 17 EUROPEAN EQUATIVES AS MEMITOREO AN EMBULATEO BY NELSEN MUSIC CONTROL	200
1	1,	APOLOGIZE THEM AND FE CHERPURLY MOSLEY PLACEFOLUS WITH SCOPE	
2	2	BLEEDING LOVE	_
3	5	MERCY BUTT ALM	
4	3	NO ONE	
5	4	HATE THAT I LOVE YOU BRIGHT IT IS TO STRONG THAT	
ō	8	IN MY ARMS ET-IR MROOGE FAST OFFICER	Т
7	Y.	HEY THERE DELILAH PLAN WHITE TE HARLESS VOLUMOSO	Т
5	11	FLL BE WAITING	_
9	6	DON'T STOP THE MUSIC	Т
10	12	NEW SOUL NEW NEW FOT OU THEO	Т
11	10	SHADOW OF THE DAY LINES FIRST MACHINE SHOP WARREST SHOPS	Т
12	9	ABOUT YOU NOW SIGNS SURES SURES	_

1 1 44 MICHAEL BUBLE

THE WHICH CILL NO MICHAEL BUBLE

VARIOUS ARTISTS

VARIOUS ARTISTS 3 stu 4 24 DIANA KRALL
194 YEST OF THE MEMORY OF THE PUPPINI SISTERS
5 2 THE PUPPINI SISTERS
194 RELIGIBLE OF ROST WOOD OF
BIT WORKSOME WEMS VINCOUNT
WOODSTONE WEMS VINCOUNT
WOODSTONE WEMS VINCOUNT
WOODSTONE WEMS VINCOUNT
WO

7 70 THE BBC BIG BAND ORCHESTRA
9 10 START MADE FROM THE WAR START MADE OF THE PINK MARTINI 10 42

ARTIST

CHRIS BOTTI

23 OUEEN LATIFAH

DIANE SCHUUR some gross may the 1427 3 THE PUPPINI SISTERS 10 16 35 WYNTON MARSALIS TONY BENNETT

ROBERTA GAMBARINI & HANK JONES VARIOUS ARTISTS 12 3 DIOPPIN SOEKE OFFICE OF A STATE OF STATE OF

16 31 MICHAEL BRECKER NIK BARTSCH'S RONIN 22 20 78 DIANA KRALL 18 4 CHICK COREA & GARY BURTON

GONZALO RUBAL CABA 24 4 HORACE SILVER

CLASSICAL ARTIST

1 25 SOUNDTRACK LANG LANG MORMON TRIBERHALLE CHERT DRICHESTRA AT TEMPLE SQUARE LIESSO MAD WILLERS ROUGH MICROSON MICROSCIC CHOIC ADDRESS. 8 22

3 4 KRONOS OUARTET AND WU MAN SIBMS BLEY THE CUSP OF MADE SUPERSOLL BESTELL SHOOTS 9 78 JOSHUA BELL SOCE OF THE SOCIETY CLASSICAL STYTE SORY S 7 26. ANDER RIEU

MANDOTTI MUSE MALL LIVE IN NEW TOWN COTTON 1100/15/0 4

GUSTAVO DULMANEL SINCH BOUMAN YOUTH ORDINISTRA OF VENEZUELI

MANELES DO 100021 SINCHESSES, LEASUES (2020)

13 26 JOSHUA BELL
CONCLUMO THE MOVEL BOOKSTON CLASSICE, INCOMPTING MICHAELTHAN
B B JUNE MESO PLOTES ACCESSED AND ALEXEN EXPLA CECLUA (JAMANDO)
SOCI CONSULA ANGLE FOR ROSHIEL TOCK OF TOTAL LANGES LOCAL SAME 10 12 21 SO YO YO MA.

10 11 12 20 YO YO MA.

10 15 20 YO YO WAR SAME OF BRIDGE STATE OF THE STA

LEF OVE ANDONES HORWIGGAN CHAMBER ORCHESTRA
MICHAEL PROCESSOR THE RELIGIOUS CHAMBER ORCHESTRA
MICHAEL PRACTICAL THE RELIGIOUS CONTROL

CECULIA BARTOLI 16 20

NATALIE DESSAY SIMONE DINNERSTEIN
NEW ORDSTREE VARIABLES TELANO SOLES LIBERA
MISE VICES LIBERA IN CONCERT LIM CLASSES STATE-PILE
ROLANDO VILLAZON & ANNA NETREBKO 0

23 25 VARIOUS ARTISTS
THE SPEM GALA LIVE FROM MADER BASES OF COURSE

KIM KASHKASHIAN ROBERT LEVIN 21 50 ANNA NETREBKO

CONTEMPORARY JAZZ

1 23 HERBIE HANCOCK 2 2 4 KENNY G
Nertini 4 ROMANCE STAN

LIZZ WRIGHT

THE COMMON NEW (COLUMN

THE COLUMN

THE 3 4 PAUL HARDCASTLE

PAT METHENY WITH CHRISTIAN MCBRIGE & ANTONIO SANCHE. MACEO PARKER 8 68 KENNY G 7 S AL JARREAU

ANGELLA CHRISTIE
THE MEMBER OF LATE A VILLUA

10 10 20 NAJEE
RSAG SIR NC ANGELLA 12 6 HOLLY COLE 8 57 DAVE KOZ 15 75 BONEY JAMES 14 11 21 VARIOUS ARTISTS

9 8 MEDESKI MARTIN & WOOD 21 37 EUGE GROOVE 18 45 NORMAN BROWN 13 27 RICK BRAUN & RICHARD ELLIO 18 72 GEORGE BENSON & AL JARREAU

STANLEY CLARKE CANDY DULFER KIRK WHALUM 20 19 EVERETTE HARP

24 22 4 VARIOUS ARTISTS

CLASSICAL CROSSOVER

ANDREA BOCELLI
WARE UM IN TREAM COM
SARAH BRIGHTMAN
STREAM VOUNTETTE ACCESS
ANDREA BOCELLI PAUL POTTS SDUNDTRACK ANDREA BOCELLI SARAH BRIGHTMAN

ONE THE SWELES COLLECTION IN ANDREA BOCELLI UNION THE OCION SHY SALA JOSH GROBAN JUANITA BYNUM & JONATHAN BUTLER 13 72 THE ROYAL SCOTS DRAGOON GUARDS THE BRIAN SETZER ORCHESTRA

GRANG VALLEY STATE UNIVERSITY NEW MUSIC ENSEMBLE 22 11 RUSSELL WATSON VARIOUS ARTISTS

STITUTE OF CONTROL TO SEE GROUND THE STITE SOURCE COSTS.

TURTLE ISLAND OURTET

ALOVE SWIMME THE LEGACY OF SOWN COLTRANE TILLAGE SOURCE
MODEROUS DIRECTIONS CONTROL CHORN OF CHESTIAN AT TERME SOURCE CLISSO
SOURCE WAS OF MODILING THE HIGH PROPERTY OF SOURCE CLISSO
SOURCE WAS OF MODILING THE HIGH PROPERTY OF SOURCE CLISSO HAYLEY WESTENRA MORRIS ROBINSON

JOHN WILLIAMS 24 20 2 MARC RIBOT CHLOE CHLOE CHLOE WILLIY INTER

CHASING PAVEMENTS

MILL XI.
STOP AND STARE
OR REPUBLIC INTERSCOPE
WHEN I'M GONE

PARTE IN THE PROPERTY OF THE PARTE IN THE PA

SoundScan from a national subset of core stores that specialize in those get

Albums with the greatest sales gains this week.

Where included, this award indicates the title with the chart's largest unit increase.

Where included, this award indicates the title with the chart's biggest percentage growth.

Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

SINGUESTO MARKET

RADIO ARPELAY SINGLES CHARTS Compiled from a niconical sarepies of dela supplied by Nesleen Broadcast Data Compiled from a niconical sarepies of dela supplied by Nesleen Broadcast Data state of the Compiled State of the Compiled State and the Rhythmac Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult ABIC Charts, which are reshed by total otherctions.

Songs showing an Increase in audicence for defections.

RECURRENT RULES Steps are removed from The Billboard Hot 100 and Hot 100 Alrylay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Sorys are removed from the Hot RikU-Hot-Hop Sorrys and Hot RikU-Hop Aughlay charts simultaneously they have been on this Hot. No. 20. Sorge on Latin Alpitey charts are removed dreft 20 versits if they rails below No. 20 in both maderns and detections. Descending sorges are memoved from Aults. No. 20 in both maderns of the chart for more than 20 versits and rails below No. 13, 10 or 11 may have been on the chart for more than 20 versits and rails below No. 13, or 11 flary have been on the chart for more than 102 versits and rails below No. 15, on 11 flary have been on the chart for more than 102 versits and rails below No. 15, 5 ongs are removed from the Aults for 60, Aults 1884, and 10 of better Anthrot charts 11 flary have been on the Chart for more than 30 versits and rails below No. 15 No. 20 flar Rhythric Analysis and Nodern Models of the Polys below that 10 flary have been on the chart for more than 30, and 10 flary have been on the chart for for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS The top setting singles compiled from a neborual sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen Soundson. For BMI/Hip-Hop singles Sales, sales data is compiled from a nationa tubert panel of oner BMI/Hip-Hop stores by Nielsen Soundson.

© CD single available: ® Digital Download evaluable: ® DVD single available

Vinys Mass-Single available: © Yinys single available: © CD Mooi-Single available. Configurations are not included on ell singles charts.

QC indicates total earning interestican status in mar paraction remain being on research data provided by Promosquad, Songs are tested online by Promosquad using multiple latens and a natorwinde sample of carefully profiled music consumers. Songs are reted on a 1-5 scale, final results are based on weighted.

► RIAA certification for SOU,000 paid downloads (Gold) ■ RIAA certification for Timilion paid downloads (Flatinum), Numeral within platinum symbol indicates song's multiplatinum level. — RIAA certification for net shipment of SOU,000 singles (Gold).

OVD SALES/VHS SALES/VIDEO RENTALS

If Milkay place carefusion for rest sharpment of SQDQQ units or 13 milkay in sake at 20 milkay place carefusion for rest sharpment of SQDQQ units of 13 milkay in sakes at suppressed reliably price. If Milkay post cartification for an entire state of ISSQQQ units of 25 milkay on 14 milkay for a distillation of 55 milking at 14 milkay for the milkay reliable propriets; or of all the solvent of 55 milking at supperside restal for month-tendent of their. Intitle, distinct and 51 milking at supperside restal for month-tendent of their. Intitle, distinct and official construction for a milking solvent of 130,000 milking solvent of 1

15 ALBUVS

1 10 10 10 10 10 10 10	0	1	ro P (OP CATALOG	
Comment of the Commen	-8		me		Ī
Discourage of the Control of th	-		20	MICHAEL JACKSON	
3 2 1 CARRELL CONTROL	0	3	_	GUNS N' ROSES	
4 19 SON MARKET AND THE WALESS 5 19 SON MARKET AND THE WALESS 5 19 SON JOHN ST. 6 SON J				TOM PETTY AND THE HEARTBREAKERS	
The Committee of t	4	4	933	BOB MARLEY AND THE WAILERS	
5 SOURCE	0		-	Elizarati OUEEN	í
7 10 10 10 10 10 10 10		5	747		ı
8 DO SOUTH CONTROL OF THE CONTROL OF	7	9	160	MICHAEL BUBLE	i
Sign SCO SECURA THE SUMPLE DUAL OF SAND 1 19 CONTROLLED CLEARWARD REVIVAL. 10 19 CONTROLLED CLEARWARD REVIEW REVIEW REVIEW REVIEW. 10 19 CONTROLLED CLEARWARD REVIEW REVIEW REVIEW REVIEW. 10 19 CONTROLLED CLEARWARD REVIEW REVIEW REVIEW. 10 19 CONTROLLED CLEARWARD REVIEW. 10 1		3	262	BON IONI	ĺ
18 7 19 MORAL ACKNOWN Community and the Community of the	0	10	692	BOB SEGER & THE SILVER BULLET BAND	i
10 7 1 MICHAEL ACKNOW CONTROL AND	0	11	576		į
2	11	7	49	MICHAEL JACKSON RUMMER DIES MAS EPIC BENNE SERVINGSEC VID DE RE POR	ĺ
CONTROLLED AND AND AND AND AND AND AND AND AND AN	12	13	143	ORIGINAL BROADWAY CAST RECORDING	į
Description of the Control of the Co	13	14	245	DEFINENCE HENDRIK THE REST OF JAM HENDRIK OFFENENCE HENDRIK I FINE TANDER AND THE REST OF JAM HENDRIK OFFENENCE HENDRIK I FINE TANDER AND THE REST OF JAM HENDRIK OFFENENCE HENDRIK I FINE THE AND THE REST OF JAM HENDRIK OFFENENCE HENDRIK I FINE THE AND THE REST OF JAM HENDRIK OFFENENCE HENDRIK I FINE THE AND THE REST OF JAM HENDRIK OFFENENCE HENDRIK I FINE THE REST OF JAM HENDRIK OFFENENCE HENDRIK I FINE THE REST OF JAM HENDRIK OFFENENCE HENDRIK I FINE THE REST OF JAM HENDRIK OFFENENCE HENDRIK I FINE THE REST OF JAM HENDRIK OFFENENCE HENDRIK I FINE THE REST OF JAM HENDRIK OFFENENCE HENDRIK I FINE THE REST OF JAM HENDRIK OFFENENCE HENDRIK I FINE THE REST OF JAM HENDRIK OFFENENCE HENDRIK I FINE THE REST OF JAM HENDRIK I FINE THE FINE	Į
18 18 THE BURNESS	0	20	461	DEF LEPPARD WALT - GREATEST WITE 1988-1995 MÉTICURY SZEZTEJUME :16 SE 11 GE;	ì
The Control of t	18	16	380	THE BEATLES)
18 7 15 ORDER 7 20 ARCADO 7 21 10 ORDER 7 21 0 OR	0	25	155		ļ
7 15 Management and control of SCRIPPS 8 7 16 Management and Control of SCRIPPS 9 16 Management and Control of SCRIPPS 18 19 Management and Control of SCRIPPS 18 19 Management and Control of SCRIPPS 18 19 Management and Control of SCRIPPS 18 18 Management and Control of SCRIPPS 18 18 Management and Control of SCRIPPS 18 Management and Contr	17	17	241		J
S 16 THA MOCHANIC STATES AND THE SECRETION OF THE SECRETIC OF THE SECRETION OF THE SECRETIC OF T	18	21	133	GREATEST HITE #190-UP 13103 (16 16 CD DVD) 4	ļ
1	0	27	816	ACIDC BACK IN BLACK LEGACY SPIC BOZZET* SONY DMG (18 NO.) IN	Ì
22 1 19 FOR FACTOR 10 19 FOR FACTOR 10 19 19 19 19 19 19 19 19 19 19 19 19 19	8			TIM MCGRAW ONERTEST HTE VOL 2 REFLECTED CURE TROOT 112 RE:	Į
20 30 This MCGGNAW				ORIGINAL BROADWAY CAST RECORDING	Į
2	22			PANK PLOYD SANK SIGS OF THE MOON CAPITOL 46001* (18 SE/10 NO)	į
15	0			TIM MCGHAW SALHESI MI 27978 (16 92/12 98)	ä
Research of Tell Control				MICH SCHOOL MISSEL WALT DISNEY 68T-625 (12 56)	ł
2	-			IN DETIVED DREAMS, ACK JORGOVERSCHIEDERE UNIVERSAL REPUBLIC CONTROL (120)	ł
20 10 10 10 10 10 10 10				ME AND MY GANG (MIC STREET 165975 HOLLYWOOD (19 99)	ł
in the second content of the second content	9	-	100	FALLER ATRO 12" 1 (01-2) (0.96)	ł
50 3 10 METALLICA				JOSH GROBAN	ł
The second of the second	977		-	METALLICA	ł
20 317 SOMMAT TOWN 30 116 FORD STATE OF SOMMAT STATE OF SOMMA					ł
33 30 16 EAGLES 13 30 17 EAGLES 13 30 18 EAGLES 14 VARI PALER 15 30 18 EAGLES 15 30 18 EAGLES 16 4 EAGLES 16 4 EAGLES 17 EAGLES 18 5 EA	-		-	SHANIA TWAIN	ı
	-			FACIES	ĺ
	34		-	THE VETY DEST OF SHE EAGLES IN A PINER STRATEGIC MARKETING 73971 (25.80). LIL WAYNE	í
30 30 Linking PARK.	0		1117		į
57 S. 10 STORY WOODER TO, WITHOUT STREET OF 18 STREET STREET OF 18 STREET STRE	36	37	306	LINKIN DADK	ĺ
Section 1. 1 VAN PALER 1.3 18 MEAN THAT BOILE 1. 1 VAN PALER 1.4 18 VAN PALER 1.5	37	35		STEVIE WONDER	j
50 31 to SCHOOL STATE CONTINUES AND CONTINUE	38	41	81	VAN HALEN	ĺ
10 IL OF GEORGE STRAIT 10 IL OF GEORGE STRAIT 10 IL OF GEORGE STRAIT CONTINUE OF THE OWNER OWNER OF THE OWNER OWN	39	38	188	MICHAEL BUBLE	1
Secretary of the Control of the Cont	40	48	127	GEORGE STRAIT IN NAMES ORES INCOMPRESS OFFICE (25 BB)	ì
See CASE	0	100	ATTE	ALAN JACKSON ORBITET WITH YOURSE IT AND TA RASHVILLE SASSONED (TE 98)	Ì
44 49 30 NORAH JONES 4 1011 2019 1011 1011 1011 1011 1011 1011	42	46	51	BEE GEES BIS GRESS BANKETERS FERRISS FERTION WARNER STRATEGES MARKETING (TO ME	
46 07 195 RELLY CLARSON DECISION OF THE CONTROL OF	3	fă:	erme		j
45 07 155 KELLY CLARISON OF COURSE OF CLARISON CLARISON OF COURSE OF CLARISON CLAR	44	44			j
PASCAL FLATTS RESERVE TOOL NOT STREET BEAGARD MILLER TOOL 115 SEE LINKIN PARK LINKIN PARK RETORN APPEAR TOOL 4150° (15 SEE PARAMORE AU WE COOKE MANUE TO RAWN ON 125 SEE	45	47	158	KELLY CLARKSON	j
ATELS AND TOWN 1-YES STREET RESONANCE WHOOD 1-16 SEE LINKIN PARK WITCOM A PARK AND ARTIST (18 SE) AD MARKET PARAMORE ALL ME FORW TALLING WILLIAG OF PARAMETER CAN 1/3 SEE	0	11.	CHTTEN	BONE THUGS-N-HARMONY GREATEST MISS AUTHOLOGY 25-629 (18 56)	Į
SO SECURE PARAMORE ALL ME FOR THE FOR THE SON	0		DALLER	MEELS LIKE TOOM 1741C STREET 185649/90LL/18000 118 581	J
ALL WE GROW IS FALLING FUEL TO BY PAMER DZG (13 95)	0	P.	OHE.		1
50 49 33 1st 10000 that South (2 11) 15 1	9	16.	earner	ALL WE KNOW IS FALLING FIRELED BY PLANER DRS (13.98)	J
	50	49	33	THE POSDE TRUSTROLL TO 117 HE	ı

TOP FOR CANALOG. Cating allows are ill-month-right from the host biller before 1900 or ill-36 hours 200 or extracted older amount float installs consumerated anomalism service (Single appealment on the ill-stature 300 and to fing Cassog Alburet FOR INTERNET, infracts onlysed about no develop introduced installation and interest in the consumerated in the consumerated before the consumerated interest interest in the consumerated in the consumerated before the consumerated interest in the consumerated in the consumerated consumerated association and consumerated in the consumerated provides the consumerated in the consumerated in the consumerated consumerated association and consumerated in the consumerated provides the consumerated in the consumerated consumerated association and consumerated consumerated consumerated in the consumerated consumerated association and consumerated cons

			GITAL		
HIE A	MICK	WEEKE ON CHIL	ARTIST		DAVE NE
1	H	W	JANET	Discipline	1
2	2	23	SOUNDTRACK CANADISATE STATE WOOD SOU	Dince	7
3	×	w	ERYKAH BADU Ne	v Amerykah Part One (4th World War)	2
4	1	4	JACK JOHNSON	Steep Through The Static	3
5	15	-	KATE VOEGELE	Don't Look Away	27
6	5	18	SARA BAREILLES	Little Voice	9 1
7	3	12	SOUNDTRACK FOR RAND AG	Juno	3 4
8	F.		GOLDFRAPP	Seventh Tree	48
9	4	14:	SOUNDTRACK	Across The Universe Deluxe Edition	29
10	7	34	AMY WINEHOUSE	Back To Black	10 1
11	E	•	ORIGINAL ERDADWAY CAST	RECORDING Disneys The Little Married	26
12	9	5	VAMPIRE WEEKEND	Varipire Weekend	61
13	E	3	AUGUSTANA HAC EX SONY MUNIC	Can't Love Can't Hurl (EP)	81
14	E	•	DOLLY PARTON	Backwoods Sarble	(15)
15	E	3	THE AFTERS	Never Going Back To OK	41

_	4	17,	TERNET_		
Į.	MEEK	WEEKS ON CAT	ARTIST MUNICIPAL DISTRIBUTION	THIE	90 290
1	15	26	SOUNDTRACK	Once of SOURCEMAN TOSSES TOURS A	7
2		EW	ORIGINAL BROADWAY CAST F	ECORDING Disneys The Little Mermad DISNEY	26
3	1	4	HERBIE HANCOCK	River: The Jone Latters	38
4	6	4	JACK JOHNSON	Steep Through The Static	3
5	3	35	AMY WINEHOUSE	Back To Black	10
6	E	CW.	JANET	Discipline	1
7	5	70	SOUNDTRACK	Across The Universe Delaxe Edition	29
8	E	DE .	ERYKAH BADU New	Amerykah Part One (4th World War)	2
9	10	8	SOUNDTRACK	Juno	1
10	4	3	MICHAEL JACKSON	Thritter 25	8
11	9	10	ALICIA KEYS	As I Am	5
12	8	19	ROBERT PLANT / ALI	SON KRAUSS Raising Sand	21
13	20	9	SARA BAREILLES	Little Voice	9
14	7	4	SHERYL CROW	Detours	15
16	13	12	RADIOHEAD	In Rainbows	40



O 4 114 FLYLEAF 10 5 22 WOW HITS 2008

11 8 3 RELENTLESS D 9 74 COMATOSE

10 14 27 HOW YOU LIVE

CURB PROMOENT INTEGRITY ENI CMG)

Billboard LAUNCH PAD

	. 55			The second second		- 25	ARTIST	
3		ARTIST	Title ma	This 2006 allows also contains the	10	52 E	LABEL & MONRER / DISTRIBUTING LARGE (PRICE):	Te
15	THESE	TIFT MERRITT	Another Country	Leaderny Second-	23	HUW	TEDDY BRENT	Fashionabi
1	2	THE RAVEONETTES	Lust Lust Lust	minning song	27	17 4	A DAY TO REMEMBER	For Those Who Have Hea
1.4	31	FIVE FINGER DEATH PUNCH	The Way Of The Fist	"Yolling Streety," heace its 186%	28	21 6	BLACK MOUNTAIN	In The Futu
45	5 9	GREATEST GLEN HANDAND AND MARKETA POLLOWA WITH MANNA TLANCARDH AND BERTINGS	D GALDI The Swell Season	gain this week.	0	10-11/07	MISSY HIGGINS	On A Clear Nig
I	KEW	BEACH HOUSE	Devotion		30	RW	LOS TERRIBLES DEL NORTE	La Major Colaccion De Cumb
6	62	DRAGONFORCE SANCTARY BIRDLANDANARDER (17 96) +	Inhuman Rampaga	88.22	3	BEW	ANTHONY GOMES	U
i.	ncw	TRENT WILLMON	Broken In	100	0	10-1072	DENGUE FEVER	Vanus On Ear
3	2	RAY DAVIES	Working Man's Cafe		33	30 5	LA ARROLLADORA BANDA EL LIMON	La Historia De La Arrollado
11	6	MGMT	Oracular Spectacular	Led by Nickel Creek's Chris	34	25 4	WINDS OF PLAGUE	Decimale The We
Г	new	PUNCH BROTHERS	Punch	Thile, group also debuts at No. 1	35	40 48	SICK PUPPIES	Drassed Up As L
٦	HCW	LUDO 11-01170,701,892 009497,10,845 09 961	You're Awful, I Love You	on Top Bluegrass	30	43 2	JO JO JORGE FALCON	Los Majoras 99 Chistes Vo
3	2		For Emma, Forever Ago	Albures, During release week.	37	9 2	GARY LOURIS	Vagabon
15	19	NICK SWARDSON	Party	act played "The	38	24 4	HORRORPOPS	Kiss Kiss Kill I
13	10	LEVON HELM DRI MATMER 19544 MANGARD (19 50)	Dirt Farmer	Tonight Show" and was profiled	39	48 19	HURT	Vo
2	2	KINGDOM OF SORROW	Kingdom Of Sorrow	on Rational Public Radio	40	28 15	METRO STATION	Metro Stat
14	5	AIRBOURNE	Runnin' Wild	Paul Mark	41	22 3	BRITISH SEA POWER	Do You Like Rock Musi
20	8	GRUPO NUEVA VIDA	jores Cantos Religiosos		42	33 16	THE SPILL CANVAS	No Really, I'm Fi
10	14	WE THE KINGS	We The Kings	The former Highbeigh feed	0	HEW	CHINA FORBES	
15	3	LOS CUATES DE SINALOA	Puros Exitos Chacas	singer's solo	44	38 15	DEMETRI MARTIN	These Are Jok
10	5 4	HOT CHIP DIA DECINI ACTRALIBERAS (15 59) W	Made in The Dark	U.S. debut features a cover	45	35 29	FLIGHT OF THE CONCHORDS	The Distant Future (E
E	HCW	DEATH ANGEL NICLEAR BLAST 2002 118 901	Killing Season	of Alice Cooper's "Poison," which	0	HEW .	TARJA - 10.0 AR A STEPRANTONIA, 757 FORTANA (14 66) +	My Winter Sto
	HCW	GHOSTLAND OBSERVATORY	Robotique Majestique	recked out to	0	HW	ALGEBRA STAR ORDER (1198)	Purpo
1	MCW	MYCHILDREN, MYBRIDE	Unbreakable	No. 7 on the Billipard Het	48	36 22	SHARON JONES & THE DAP-KINGS	100 Days, 100 Nigt
34	5	JOSH KELLEY	Special Company	100 in 1989.	0	HEW	BELL X1 152 ROC 21 41 172 981	Flo
	2	THE MOUNTAIN GOATS	Heretic Pride		50	18 2	ALLISON MOORER	Mockingbi

REGIONAL HEATSEEKER "1s



BREAKING & ENTERING

Dubbed "Florida's best-kept secret" by Epic executives, R&B singer Casely made his mainstream unveiling recently. The 22-yeer-old crooner's single, "Emotional," from his major-label debut titied "1985," rises 97-85 on the Hot R&B/ HIp-Hop Songs chart this week.





PROGRESS REPORT

Missy Higgins, "On e Cleer Night" After the Australien singer's album got a wide release to all

reteilers on Feb. 26, the set re-enters Top Heatseekers at No. 29 with a 212% increase. The set was previously only available through Borders bookstores and digital services.

The Rayson

Beach House

China Forbes

Tift Merritt Another Country

Death Angel Ray Davies Working Marris Cale

Ray Davies Working Mariz Cale

The Raveonettas

Kingdom Of Sorrow Kingdom Of Sorrow

Bon Iver For Emms, Forever App

Punch Brothers

Seach House

Tift Merritt Another Country

Glen Hansard & Marketa Ingleva The Swall Season

MGMT

Billoord

SINGLES & TRACKS

MAR 15 SONG INDEX. Per freed. or accordance and acc

ON MELLOW (Money Mick Bild's Sharts Lin for Once. This First N Gold: SNA Young Jony Music Inc. SNA Diade Co. Project Music SNASAM Stackwood. SNAS

A TISH TOWNED FOR A MARKET MAKE COVER for the count of COVER for the COV Collection Marie (Mexicophyral Latens) (Lineth, Mexicophyral Latens) (Lineth, Mexicophyral Latens) (Lineth) (Mexicophyral Mexicophyral Latens) (Mexicophyral Mexicophyral Latens) (Mexicophyral Latens

30.29 Cat Song: ASCAP Songer in terms: Accurry, 1, 1100 Mg. 1, 110 The BERK A Filter LL KNOWS MAY THE YEAR CHARLEST AND A STATE AND TIT HAPF (PACT 2) First N Gold, SM&Complies or Music, EMISSURATA Metody, SM&Copp Sylvin stating DMX-thornal Music - / Sorps, SM&EMI II ASSAYS for fame Sanes, ASSAY (Back for SM)

CALABRIA 2008 EM Cerruris, IMAEM Blockwood Blot. N. H150 47 LT 36 POP 24 CALAMS YOU Park On Paper Publishing, ASCAP) POP CAPT HELP BUT WAIT (Drysum Music Patriology ASCAP STOVARY Sizes, ASCAP EM April ASCAP) HE Politivis, ISM Sungrid Universal (IMI) IT 25 OMNO UN LORD Trapp LT 46 ON NO SOLEDAD FAR, LLEGROW, ASCAP LT 34 OMIED REGRESSION (Lave that Music ASCAP) IT 10 TANK DAT SATMAN IN TOWN (NOUT).

HE FORD A SERVI 200 TO SERVICE A THOMAS MADE: 2 Songs. BM/Mmads Word. SCLAP Howard Made Corposition. ACCIPP Mace: New ACCIPP from Fair Made. ACCIPP Micros New ACCIPP from Service Made. ACCIPP Micros New ACCIPP from Service Made. ACCIPP Micros Micros Made. ACCIPP Micros Micros Micros Micros. ACCIPP Micros Micros Micros Micros. ACCIPP Micros Micros Micros Micros Micros. ACCIPP MICROS MICROS MICROS MICROS. ACCIPP MICROS MICROS MICROS MICROS MICROS. ACCIPP MICROS MICRO MICROS MICROS MIC

where LIBE THERE'S NO TONORNIAM TOP SE have ACCAN Rose Many hardway ACCAN SE Age ACCAN Rose Many hardway ACCAN SE SE Many ACCAN THE HIGH TO TONORNIAM ACCAN THE DECLARATION (INSISS TITLE MANY ACCAN THE DECLARATION OF SET MANY ACCAN THE DET ROSE OF SET MANY ACCAN THE

FMX III Greens Publishing, BAVFrye Music, BAVI, HALLING SLOWLY WIS MACK ACCAP, WISH IN YOU CHI 107-13. THE Mack Polishing, ACCAP WISH Mack. AC JAS Song Of Peer ACCAP Milliot thin Holeston, ACCAP IN 1076 HI 110 St. 107 St. 889-14. TECHNACK February Jeffer To JABP 18 ST. TECHNACK FEBRUARY Jeffer TO JABP 18 ST. HOLESTON, ACCAP JABP 18 JABP 19 JABP 18 JA

FREAXY IN THE CLUB (Kilety, EMPLINATED Marc - Z. Scott, PMI: et WMM 1894 87 GET BUCK IN MICH IT I'M THEN MADE AD AN HARRING ONE STORE ACCESSION OF THE MICHAEL AND AN HARRING ACCESSION OF THE MICHAEL ACCESSION OF THE MICHAE

COO MICH IS BOTT COMPATT And from Bild 1950.

COO MICH COMPATT AND Billet and price Maker. Collettle Unique 1960.

200 Gest, Gest, Spelle Breite, Billioner, Billioner

H

The second of the control of the con

the formal black Consider Notice See Many, See SCAPE ITS ME provide See Many, See SCAPE ITS ME provide See Many, See SCAPE ITS ME provide See Many, TOWN TOWN WICE TO QUIRT Serve, O'Combuston Many, ACL AND ACC, O'Combuston ACL AND ACC, O'Combuston ACL AND ACC, O'COMBUST, TOWN TOWN TOWN SEE MENT SERVE ACC, TOWN TOWN TOWN SEE MENT SERVE ACC, SEE SCAPE ACC,

Here Land and Market Service S BANKHAN COTT, IT ON GAIR BANKETH ONE DOLL HAN (ARCHAR) FOR POST STAND IT IN BANKETH OF THE POS

MY 6000 TO BE US I Carly Songs, ASCAP Sempleses ASCAPICS S HOOSE DI LINVERSI BANGSCHAPPE FIS NOT NOT TRACE SONG DI LINVERSI BANGSCHAPPE SONG, BANG HE, WOM, BRIDG SD POP 83 THE CHARGE THE HE HAS ACCUSED THE MAKE A ACCUSED THE ACCUSED THE ACCUSED THE ACCUSED THE FROM THE PROPERTY ACCUSED THE ACCU

56 PDP 40 ABH 59 865 NBS Cong. O'Universal BM/Culture Beyond U Learnince Hollishing, BM/Universal Music - Z Sengr BM/Necrosus Music BMH HZ/WBM H100 36; PDP CHESTOFFERSON Image (MA/Inventor Of The Whost ASCAP Strate Took, ISAN Songs, Of Windowspt Pacific Rods of CS.33)

LA VECINA I de Saraca ASCAP Presentarios
ASCAP Servicios de CAPA (1 0)
ELETRER TO BIE 11 AUT ASCAP (1 0)
ELE

LINE OF DESCRIPTION OF THE PROPERTY OF THE PRO

The Mark SWithout Laws Mark COLPY William Law Law Bill SWIT ACCAN Form STY Fram. ACCAN Filed SWIT ACCAN Filed SWIT Fram. ACCAN Filed SWIT ACCA

INFI (1)

MI COLLIZORCHED Premium Laim, ASCAP) (1 15
MISERY BUSBIESS (AR) Music, ASCAP (but Father I
Led Wart To Swa Music, ASCAP (comes Music, Pythology ASSPPTs (bity Mobil Mass. ASSP) Relief (MRS 11 through Mass. Countries) ASSPPT listed. ASSPPT listed. ASSPPT listed. ASSPPT listed. ASSPPT listed. Phytocology ASSPPTS listed (listed) and Listed (l

77 TOWN YO REPER NEVER LAND TURK IN PLOTINGS ASSUMPTION LATE STAMP, THE PER 29 SERVER TOOL LATE STAMP FOR COMMITTEE GOOD SOCKNETSM AGES, ASSUMPTIONS For Everyone. Case SCENITOR AND AND MAKE IT MAYOR L. Supplication in the Annual Control of the Annual THE TOTAL WAS MADE IF A HAVE I. Sing Man MADE I AND THE TOTAL SHAPE IN THE TOTAL SHAPE I AND THE TOTAL SHAPE I

ACCAP (FLOD & POP 6 NO ME DIGAS QUE NO (Thinson ACCAP) (7 26 ID ONE (Latra Postuciora, ACCAP (MA April ACCAP) Sook Of Carea ACCAP (Navy Postuciora, ACCAP) Sees Of Carea Corporation, ACCAP (H. P. P.O.)

DIE FOR ALL TIME (Linux Grus, ASCAF Spirit Ivo.
ASCAF Spirit Ivo.
ASCAF Spirit Improved Spirit Ivo.
ASCAF Spirit Improved Spirit Ivo.
Bitton. ASCAF Materials Group Inter. ASCAF Materials
Inter. ASCAF Materials (ASCAF Ivo.
Inter. ASCAF Materials)
International Spirit International I

PICTURE TO BURN Spay ATV Tree SIA Taylor Swit Mark SiA Spay ATV Street SESAC Military Males The Control of the Co CONTINUE OF SUPERMY THE RESISSOR BACKGOOD SECTION AND A SOLD SON OF SUPERMY SU

POR CUREN ME DEJAS (Few Interrigional, BM) (7 29 POR TI SABY (Full Ings, BM) (7 29 POSTTANT OF LOVE) Swell Lycs Publishes, ASCHIMM Muze, ASCHI THE TEAM OF A DOCUMENT OF THE PROPERTY OF THE

ASK (Ruon NR) ASSAP Marktood & Ever Brothers. ASSAP Rykeys Productions. IBM/RK Marist All Day Rub. ACCAP Dyang Productors Bills Nr. Maric All Day Nat-tioner: Bill, 194-10.

ISANY SEX, DINY SID (Surrageonimo Bills Sony XIV Audithor: BAXLANNER: Jo Naza, Bills Nr. L. POP-53.

BALLEZ (Concerne Major, DAY Chanles, Sagnet, ACCAP BILLY (Sony XIV) Electric ACCAP (Surrageonimo Bills No. Maric SCOPAT Sony XIV) Electric ACCAP (Surrageonimo Bills No. Maric SCOPAT Sony XIV) Electric ACCAP (Surrageonimo Bills No.

hemen Manz ACA/Lithvers Most - MEI Song, ACA/CAC Song, ACA/Lithvers Most Strap, SAC MEMBERS SI ROCK TEM, CARD Song, ACA/Menderland Most Card - Mei Song, ACA/Menderland Most Card - Mei Song, ACA/Menderland Most Member A, 1981, (Mil Recharce) SM/(rm Marical S.A. 1988) A, 1981, (Mil Recharce) SM/(rm Marical S.A.

Service ASCAPTLISH Mass SAN SH, FOR 50 Ser Gon, ANV Ages, ASCAP Specic Ham, ASCAP, H., Hell Sch. 1997 S. Service M.D. P. Fossey Companies (SANSSH S. H.) Service M.D. P. Fossey Companies (SANSSH S. H.) IAM Start Schrieber Palastron, SAN, Wild Fell S. Service Askar Schrieber Schrieber, SANSSH Service Schrieber, SANSSH S. Service S. Service Schrieber, SANSSH Service Schrieber, SANSSH S. Service S TALL SOME ACTIONS SHARM STORM STORM A SUPPL ACCUPATION TO MAKE ACCUPATION AS SUPPL SEASON, ACCUPATION AS SOME ACCUPATION AS SOME SEASON, ACCUPATION AS SOME ACCUPATION AS SOME ACCUPATION OF STORM SOME ACCUPATION AS A SOME ACCUPATION AS SOME ACCUPATION AS A SOME AS A SOME ACCUPAT POP 12 DAME YOUR POM FOM PAIRS CONJUGA, ASCAP FM Agril ASCAP Furgina Segt, RS, CAP WE Mars, ASCAP Charge Mayor (pageogen ASCAP) HE WENT FOR Begung ASCAP To to Songe ASCAP HE WENT FOR

Seguent Could's Lorder (COV) - Lorder (or Security Cov) - Lorder (or Securi

SOURCE MES PRES Ann. BAD LT 6 80LO TEMBO GLOS PARA TI SI Conuca BAL Pedom.

System (SCPP) Simply MV Vision (SCPP) FL (MM) (SC Specificate) Code (Vision on Mill) Florida (Mill) Florida (Mi

CONTROL OVER MACE, MACE, MACE, MACE, MACH IT STANT ALL OVER Schmidted Mace, ASSAM Novel Mace and Mace ende, ASCAP Manerilamentas (Michael, 1986).
(Michaelmor Caneri Marc. (Min.) 14,196M, CS. 19
MITOCUTT (Gray, 17 Mar. ASCAP Maren on Ascapana).
(Michaelmore Canerila Michaelmore, ASCAP Int (III) 20,100 (C), 1904.
(Min.) ASCAP Int (III) 20,100 (C), 1904.
(Min.) Min.) (Min.) (Mi

OUT TOU THEM I AM NOW HAVE A CONTRACT OF THE PARTY OF TH

The WEZ Mark Lowel, IT 26 197700 Cory AV Nove, ASCAP EM April ASCAP Arranto Good Socto Marie Grup, Limited Militato Bears Marie 1983, 14, William H 90 23, POP 15
PACHINE (Threstal News: Carposition, ASCAP Auti Mass: Palistring, ASCAP (Sarge Of Universal, BAS Resignameter: Mass: ASCAP Metals: Page Pro dictions, ASCAP INC. 1030 Publishing, ASCAP Smooth g, Mass: ASCAP ABASE Productions, ASCAP, H. 199 g, Mass: ASCAP ABASE Productions, ASCAP, H. 199

g Masic, ROUPH Missa Providence ROUPH, H. He TAMBROPPE ON THE SIZEM STORY OF Throse STATE STORY OF THE STATE STA CS 17
THE IS NE YOU'RE TRUDING TO GONEATY THE BRAIN WORTY DO WASH, BAS SHADED BY BAS SHI WASHING TO THE MEN WEST, BAS THE CS 25
THEOUGH THE FIFE AND FLAMES CORPORED COM

OWNER APPLANES (Sony AT) Too (MA) Sounds East, SAUDier Dan, ASDAP, 16, WEAL CS F HT 54 POT NO THE WARF I AM (Cabo 24, ASDAP) WEAL HYSO 79. THE WAT THAT I LOVE YOU Prohetoon, ASCAPIUM were Mark Corporation ASCAPNoting Hill Music. Versal Marie Congression ASCAP Noting Hill Music, SAN: 14, 19364 Figu. 49 ME 19005 IN 1793005 (Figure Figure), SIAR Hillmasto IN TROOK IN TROOK Please Plant, All Mill Marrier Was WARRIER COME. On made A brance, Milling Look, Bill Marrier, Singer Time Bill Returns, and Look, Bill Marrier, Singer Time Bill Returns, and Milling Look, Bill Marrier, Singer Time Bill Look, Bill Marrier, Singer Bill Mill Marrier, Mill Look, Bill Mill Marrier, Mill Marri

WHAT YOU GOT CHARLE MAKE, ASCAPSON AT THE WHERE ISSE UI (Innerhouse) Coaters: ASCAPEM Ages ASCAPES BY ASCAP SonyAFF large, ASCAP Store And SACAP SonyAFF large, ASCAP Store Parts on ASCAP Soneth PA Theorem, ACAPPE, and The Supp and Manac.

While IT FAMES VICE and COS SI

WHICH YOU CAN ME IT HE CITY Some Throws

WHICH YOU CAN ME IT HE CITY Some Throw

THE COS SI SOME SI HE CITY SOME SI SOME SING

BOTH TO SOME SI SOME SI SOME SI SOME SING

WHICH YOU CAN SI SOME SI SOME SI SOME SING

WHICH IT SOME SI SOME SI SOME SI SOME SING

WHICH IS THE TO SI THAT THE MEASURE SI SOME

SOME SI SOME SI SOME SI SOME SI SOME SING

WHICH IS SOME SI SOME SI SOME SI SOME SING

WHICH IS SOME SI SOME SI SOME SI SOME SING

THE SI SOME SI SOME SI SOME SI SOME SING

THE SI SOME SI SOME SI SOME SI SOME SING

THE SI SOME SI SOME SI SOME SI SOME SING

THE SI SOME SI SOME SI SOME SI SOME SING

THE SING

THE SI SOME SING

THE SI SOME SING

THE SI

TO COMPANY I CONTROLL ASSESSMENT OF THE STATE OF THE STAT HOLDER WELCOME NO LINES ROLES

Billbeard

MARKETPLACE

For ad placement in print and online call Jeff Serrette 800-223-7524/jserrette@billboard.com Call Benjamin Alcoff - Help wanted advertisment postings in print and online 646-654-5416/Ben.Alcoff@nleisen.com

HELP WANTED

VOLUNTEERS

Interested in volunteering at the most important music industry upcoming events?

BILLBOARD MOBILE ENTERTAINMENT LIVE

March 30-31, 2008 Hilton Convention Center Las Vegas, NV 89109

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS

Seminole Way wood, Florida 33314

For more information regarding volunteer opportunities, please contact Courtney Marks at 646-654-4652 or email cmarks a billboard.com

> www.bijlboardevents.com For more information on the events.

PROFESSIONAL

READY TO RECORD? HOW ABOUT SOME FREE HELP?



and we'll send you your FREE Master Tape Guide that's full of great recording tips and tricks.

(866) 294-9013 www.discmakers.com/em DISC MAKERS

SAQUAN

ic Catalogues, CD Manufacturi Distribution and more.

T-SHIRTS Looking for Rook T-shirts? You've found 'em!

BACKSTAGE FASHION

Worldwide Distributors of Licensed: ROCK & NOVELTY T-SHIRTS. STICKERS, PATCHES, FLAGS & MORE!

Check out our website catalog:

www.backstage-fashion.com

or call for a free price list/fluor (dealers only):
(outside the U.S. - 928-443-0100) 800-644-ROCK

(outside the U.S. - 520-443-0100)

MERCHANDISE

BUY DIRECT AND SAVE! other people are raising their prices lesting ours. Major label CD's, cases IP's as low as SQL Your choice from entensive listings available.

not extensive intings available.
For the catalog call (600) 890-40
Fax (600) 890-0247 or write
Scorpto Music, Inc.
P.O.Box A Trendon, N.J. 08901-0

MUSIC **PRODUCTION**

Tristate Inventory is a music production company composing

HipHop, R&B and live music.

Artists we have worked with have

opened for: Akon, Young Jeezy, VanHunt, Meshell N'Degeocello

& more! Check out our sound:

http://www.tristateinventory.com

TALENT COME SEE TAMAYU LIVE for his "Acoustic

Oream-Acoustic Show" Friday March 14th @ 7:30pm @169 Bar - 169 Broadway Betwn Rulgers & Jefferson - Cover \$10.00 myspace.com/tamayu

CALL US TODAY AND ASK ABOUT THE BILLBOARD CLASSIFIEDS INTRODUCTORY OFFER FOR NEW ADVERTISERS!

1-800-223-7524 or classifieds@billboard.com

BILLBOARD CLASSIFIED COVERS EVERYTHING

DUPLICATION REPLICATION - VINYL PRESSING -- CD ROM SERVICES-

DVD SERVICES - PRDMOTION & MARKETING SERVICES -

MUSIC DISTRIBUTORS -- AUCTIONS -RECORDING STUDIOS -REAL ESTATE

- INVESTORS WANTEO -- STORES FOR SALE -- EQUIPMENT FOR SALE -- STORE SUPPLIES -- STORE SUPPLIES -- FIXTURES -CO STORAGE CABINETS -- DISPLAY UNITS -- PUBLICITY PHOTOS -

- INTERNET/WEBSITE SERVICES -- BUSINESS SERVICES -- MUSIC INSTRUCTION -

- BUSINESS OPPORTUNITIES -- COMPUTER/SOFTWARE -- MUSIC MERCHANDISE -

- T-SHIRTS -- EMPLOYMENT SERVICES -- PROFESSIONAL SERVICES -- DJ SERVICES -FINANCIAL SERVICES -- LEGAL SERVICES -

- LEGAL NOTICE -- RDYALTY AUDITING -TAX PREPARATION -- BANKRUPTCY SALE -- COLLECTABLE -- PUBLICATIONS -- TALENT -

- SONGWRITERS -- SONGS FOR SALE -- DEALERS WANTEO -- RETAILERS WANTED -- WANTED TO BUY

- CONCERT INFO -- VENUES -- NDTICES/ ANNOUNCEMENTS -

- VIDEO -- MUSIC VIOEO -- POSITION WANTEO -- LISTENING STATIONS -- FOR LEASE - DISTRIBUTION NEEDEO -

- EDUCATION OPPDRTUNITY -- HELP WANTEO -- MASTERING -- AUDIO SUPPLIES -- ROYALTY PAYMENT -- PRINTING -- MUSIC PRODUCTION -

- METAMUSIC -- STAGE HYPNOTIST -- CO FAIRS & FESTIVALS -- MUSIC WEBSITES -- NEW PRODUCTS -- DOMAIN NAMES -

MILEPOSTS

Buddy Miles, 60

Buddy Miles, 60, who co-founded and played drums in Band of Gypsys with Jimi Hendrix, died Feb. 26 in Austin

Miles-born Sept. 5, 1947, in Omaha, Neb .- was introduced to music at a young age by his father, who played in a band called the Bebops. As a young man he also played with Wilson Pickett, the Delfonics and the Ink Spots Miles met Hendrix in the early '60s but didn't begin collaborating with him

until 1969, when Hendrix produced an album by the Buddy Miles Express. Miles, often decked out in sequined clothes and an enormous Afro, went on to drum on Hendrix's landmark "Electric Ladvland" album before offi-

cially joining Band of Gypsys with bassist Billy Cox a few months later. The group's lone self-titled album

chronicled a New Year's Eye 1969 concert at New York's Fillmore Fast, and is regarded by many as one of the best live albums of the era.

After Hendrix's death on Sept. 18, 1970. Miles contributed drums to a handful of posthumous Hendrix releases, including "Cry of Love" and *Crash Landing. " He spent time in iail in the late 1970s and early 1980s on drug-related charges, but returned to the spotlight in 1986 as the voice for the hugely successful California Raisins claymation TV ads. Miles and a studio band recorded a cover of Marvin Gave's "I Heard It

Through the Grapevine" as part of the campaign, which became a minor radio hit in 1988.

In 2004, Miles and Cox revisited the Band of Gypsys material for a live album, "The Band of Gypsys Return," which was released two years later. During his career, Miles also played with such superstars as David Bowie, Stevie Wonder, Carlos Santana, Barry White and George Clinton. - Jonathan Cohen

DEATHS

Mike Smith, 64, singer of the Dave Clark Five, died Feb. 28 of pneumonia in Buckinghamshire, United Kingdom.

Smith suffered a 2003 spinal cord injury that had left him paralyzed from the waist down. He was hospitalized until December 2007, when he moved into a specially prepared home with his wife.

One of the most popular British bands in the United States during the British Invasion, the Dave Clark Five scored 19 U.K. top 40 hits, including "Bits and Pieces" and "Glad All Over." The band also scored stateside with such tracks as "Recause" and "I Like It Like That."

The Dave Clark Five will be inducted into the Rock and Roll Hall of Fame March 10.

Jeff Healey, 41, Canadian guitarist, died March 2 in Toronto after a lifelong battle with cancer

Blind since infancy due to retino blastoma, a rare form of cancer, Healey was attracting local attention for his talent on guitar, which he played laying across his lap while seated, by the time he was a teenager.

His Arista debut with his leff Healey Band, 1988's "See the Light," was a quick hit, spawning the No. 5 Billboard Hot 100 smash "Angel Eves. A memorable role in the 1989 Patrick Swayze film "Road House" followed, as did such rock hits as "Full Circle," "I Think I Love You Too Much," "How Long Can a Man Be Strong" and "Heart of an Angel."

In recent years, Healey transitioned to albums featuring early jazz music from the 1920s to the 1940s. But he had completed work on his first rock album in eight years, "Mess of Blues," which is due March 20 in Europe and April 22 in the United States

Healey also served as a DJ on shows for CRC Radio and Toronto's Jazz-FM. The artist is survived by his wife. Cristie, and two children.

Joel Gibson, aka Joe Gibbs, 65, reggae producer, died Feb. 21 from a heart attack in the West Indies. After training as an engineer in the United States, Gibbs returned to Jamaica, selling records from his TV renair shop

Starting in the late '60s, he began producing on his own label. Amalgamated which created the hit "Hold Them" by Roy Shirley. His first big break was with Ricky Thomas' 1970 hit "Love of the Common People," which hit the top 10 on the U.K. charts.

During the '70s, he also worked with singer Dennis Brown to produce a series of hits including "Money in My Pockets," "Should I," "Stay at Home," "Love Has Found Its Way" and "How Could I Live." Gibbs also contributed to the hits "Two Sevens grandchildren and two greatgrandchildren. Clash" by Culture, George Nook's

"Tribal War" and "Uptown Top Ranking" by Althea & Donna

In 1980, Gibbs teamed up with JC Lodge and produced an international hit with a cover of Charley Pride's *Someone Loves You Honey Gibbs is survived by 11 children.

Calvin Owens, 78, composer/bandleader, died Feb. 21 of kidney failure after undergoing surgery for liver cancer.

Owens began playing trumpet at 13 and toured with a vaudeville show after graduating high school.

He became an established local musician in Houston and landed a spot playing with B.B. King in 1953, Throughout the '50s, he split time working as a quality-control technician in a Maxwell House coffee factory and handling A&R duties for Peacock Recording

From 1978 to 1984, Owens tearned with King again, playing trumpet on the 1983 Grammy Award-winning album "Blues 'n' Jazz." He then moved to Belgium for 12 years after starting his own production company. Sawdust Alley Records.

Upon his return to the United States in 1990, Owens began his career as a bandleader, producing the 1993 album "True Blue." Owens is survived by two of his former wives, six children, five

USCRING

Billboard's Annual Independent's Day Issue

Are you making waves with new music, using the most cutting-edge music delivery services or have the most creative branding strategies? Billboard's annual indie issue is for you! This issue is dedicated to the drivers of innovation, new ideas and best practices in the indie sector!

Be a part of this special issue and put your message in front of our global community of industry decision makers!

Issue Date: June 28th :: Ad Close: June 4th

Ta Advertise, cantact: Charles Perez :: cperez@billbaard.cam

TO ADVERTISE, CONTACT: NEW YORK

646.654.5581

LOS ANGELES 323,525,2299

LONDON NASHVILLE 44,207,420,6075 615.383.1573



submissions to: exec@billboard.com

RECORD COMPANIES: Capitol Music Group appoints Greg
Thompson to executive YP of promotion. He served in the
same role at Island /Def. Jam Records.

same role at Island/Def Jam Records.

Warner Music International names Leanne Sharman VP
of business development for Europe, the Middle East and

Africa. She was VP/GM at Napster U.K.

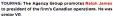
Provident Label Group ups Becka Blackburn to creative services manager. She was coordinator.

DISTRIBUTION: Fontana Distribution promotes Laura Lynn to director of catalog sales and Jeff Safran to director of marketing for digital. Lynn was catalog sales manager, and Safran was manager of digital.









The 27,000-capacity Home Depot Center in Carson, Calif., names David Born director of security. He was senter director of guest services and security at the Scottrade Center in St. Louis.

MEDIA: CMT elevates Evan Kroft and Laurissa Ryan to senlor directors. They were directors.

MTV Networks Music & Logo Group appoints Christina Gloriosa to VP of sales for program enterprises. She was VP at MTVN Brand Solutions.

VH1 promotes Stacy Alexander to senior VP of talent and casting and Trevor Rose and Denise Bishop to directors of talent and creative development. Alexander was VP, and Rose and Bishop were managers.

RELATED FIELDS: Gold Village Entertainment, a musicbased artist management company, names Cyndy Villano VP. She was VP at multimedia company Weapons of Mass Entertainment.

Music sales and marketing company Rocket Science appoints Mark Cope sales and marketing executive for the company's Ground Crew division. He was senior director of artist development at EMI Distribution.

-Edited by Mitchell Peters

GOODWORKS

WOODS TAPS VAN HALEN FOR TIGER JAM

The Tiger Woods Foundation's Tiger Jam XI presented by ATRST, set for ATRST, set for ATRST, and the ATRST, and

WALKER DONATES 2SK TO MS RESEARCH

Country artist Clay Walker and his nonprofit charity Band Against MS have domated \$25,000 to the University of to the University of the Country of the Count

BACKBEAT





Visitors to this McDonald's in Los Angeles got a surprise with their provided the McDonald's artist the following their provided by the following their provided by following fo







'Nathan is amazing. He drank too much, threw up onstage and didn't miss a beat!'

> -fan overheard at Flogging Molly show Feb. 28 at Irving Plaza, New York



campaign pairs Common, Q-Tip and KR5-One with producers Just Blaze, Cool & Dre and DJ Premiler for exclusive remixes of hip-hop classics. From left are Dre, Cool, Q-Tip, MTV news corresponders Sway Common, Just Blaze KPS-Chine and DJ Premper seams constructed and producers are

INSIDE TRACK

WILCO ON FILM

Details are still sketchy, but look for a willoconcert film to hit stores before the end of the year. The group's recent swime through the South is being chronicled, and finds Wilco performing in such classic venues as the Ryman Auditorium in Nesh-viller, Tigithias' in New Orleans and Caine Baliroom in Tutso, Okia. The Jedl'Tweedy-ied act had to scrap a show in Charleston, S.C. Last week-end after accepting a last-minute invite to play on "Saturday Niight Live", but will make up the date in













CUT AND ABOUT

LEFT. Billboard gould

celtoral director Tamera

Conniti in the studio with

Com Jones, where he is

working on his new

aloum for S-Curve/EHI

BBLOW, To celebrate the

BBLOW, To celebrate the

country of the control of the control

country of the control

carbin government

carbin





FOREVER CHANGES

Legandary Jazz/rock fusion group Return to Forever will begin its summer raunion tour May 29 with a two- will begin its summer raunion tour May 29 with a two- night stand at Austin's Paramount. Theatre, Track can night stand at Austin's Paramount. Theatre, Track can reaval. The act, which havin't performed together in 25 years, will play North America throughout June baser for heading to Europe for a month's worth of gligal to Stope heading to Europe for a month's worth of gligal to basist Stanley Caffer, gullraint All J Mexils and drummer Lenny White returns stateside in August for an Est Coastrum Hat concluded say, 7 at New York; J



DVD of the tour.

* Copyright 3008 by Nelson Business Media, Inc. All replict reserved. We part of this publication may







APRIL 6-10, 2008 SEMINOLE HARD ROCK HOTEL & CASINO . HOLLYWOOD, FLORIDA

Join today's top Latin music artists, executives, managers, sponsors and media at the 19th annual Billboard Latin Music Conference - the single most important Latin music industry event in the world!



THE BILLBOARD BASH

Featuring presentations and performances by this year's Billboard Latin Music Awards finalists

Dive Performances by

BLACK GUAYABA DIANA REYES





4 DAYS OF COMPELLING PANEL SESSIONS

NEW! A FULL DAY PROGRAM DEDICATED TO LATIN RADIO featuring JAVIER CERIANI THE BILLBOARD SUPERSTAR O&A WITH ENRIQUE IGLESIAS Presented by Heineken A CASE STUDY WITH REGGAETÓN'S TOP SELLING DUO WISIN & YANDEL LIVE ARTIST SHOWCASES



Honoring the Biggest and Brightest Stars in the Industryl Produced and Broadcast Live by

EXPLORE A NEW WAY OF DOING BUSINESS!



JAVIER CERIANI



Registration: 646.654.7254 Sponsorships: 646.654.4648 Hotel: 954.327.7625

www.BillboardEvents.com



























de la tanta que te amo

namor

a nueva reina de la Musica Pop-Latina es Italiana, de raíces cubanas.

'Damela Si' primeros lugares de popularidad en Italia y Puerto Rico. Anamor esta cautivando el corazón de Europa y América Latina.

A la venta ya en su tienda favorita.



